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## ILLUSTRATION IN ADVERTISING

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# ILLUSTRATION ADVERTISING

#### BY

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FIRST EDITION
SECOND IMPRESSION

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#### PREFACE

This book is intended as a helpfully constructive treatise on the use of Art to increase the effectiveness of Advertising. It will be of special interest to the advertising manager, the advertising copy-writer and the artist, as well as to business executives who direct their own advertising campaigns.

Art in advertising cannot be separated from advertising copy nor from the advertising problem, as a whole. In the present book, an attempt is made to consider advertising illustrations in their relation to copy, to the product, to the market and to the psychology of the consuming public.

While the author has spent a life-time in this one field, he cannot claim a completely authoritative knowledge of the science of advertising illustration. Opinions still differ widely as to what is good and what is bad and, consequently, the personal viewpoint is inevitable.

Certain fundamentals there are, however, which can, and should be, looked upon as almost inflexible, and no apologies are here made for such emphasis as has been placed upon them. They are the children of experience.

The book discusses advertising illustration as it is reflected in magazines and newspapers. Outdoor advertising art, directmail and trade-periodical problems are not included because these fields present special problems beyond the immediate scope of this volume.

The very fact that advertisements and illustrations from advertisements segregated from their text, are reproduced, is sufficient evidence of their merit. They were selected for showing here, because they represented striking examples of the most modern, the most effective. Each, in itself, is an "acknowledgement," to the firm or the person sponsoring it.

There has been no previous attempt, to our knowledge, to present, in book form, a practical, working resume of demands and fundamentals of modern advertising art. It is believed that the facts herein given will be of a helpful character.

W. LIVINGSTON LARNED.

New York, January, 1925.

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### ILLUSTRATION IN ADVERTISING

#### CHAPTER I

#### INTRODUCTION

Advertisers are periodically called upon to decide whether or not their campaigns shall be illustrated. The most ardent supporters of pictures in advertising will admit that occasions arise and peculiar conditions develop, which call for all-type display. To use illustrations for the sake of "having pictures in the advertisement" is a false premise and folly. Why then, are embellishments employed at all? What functions are obligatory? What useful selling purpose is achieved?

Every stroke of the pen, every mark of the brush, every artifice of the studio should be employed only as a commercial asset. Advertising is at its lowest ebb when it becomes a colorful luxury. The growth of advertising, phenomenal and spectacular as it has been, is interlocked with the constructive things which it has really accomplished. The most beautiful canvas by the most accomplished painter, inexpertly applied, may be a detriment rather than a force to keep factory wheels humming.

What has brought about the changed attitude of the advertiser himself, generally a hard-headed builder of business empire, as regards the pictorial backdrop of his messages to the public? Time was, when sketches were a thorn in his flesh; a fifty-dollar expenditure for a single illustration was deemed mad extravagance. In this generation, thousands of dollars are freely expended—and no questions asked. If there is one thing more emphatically true of modern advertising, than another, it is the steady, improvement of the quality of its embellishments.

Art, in proportion to its merit—and by this is meant its logical application to the specific selling problem—has proved highly successful. There are too many illuminative signposts along the way, for even the most unimaginative manufacturer to doubt

the expediency of pictures as a quite logical essential of the average campaign.

The value of white space is regulated by what is *put into it*. The page of the periodical is an empty vessel, until hard work coupled with genius, sets it aflame with reader interest. The progress of trade journals has, until recently, been retarded by the old-fashioned idea that because the space was moderate in cost, the quality of its contents need not rise above a restrained level.

Briefly put, the several objectives of illustrations in advertising are as follows:

- 1. To visualize the product, that an advertisement may become a show case, a counter, a store shelf.
- 2. To picturize the story of a service performed, its pleasures, its convenience, its profit, its utilitarian advantages.
- 3. To whet a desire for the product, either through a reflection of service or through the beauty of appearance.
- 4. To provide essential "atmosphere." Products and projects, in themselves rather commonplace or uninspiring, may be made to take on unexpected aristocracy.
- 5. To implant, in the public mind, a consciousness that one product of a class is superior to all others. And here again "atmosphere" is the chief ingredient.
- 6. To "humanize" the inanimate. Certain advertised articles seem to demand this artificial stimulus.
- 7. To demonstrate an argument or a service visually where words might fail, when unaccompanied by illustrations or by diagrams.
- 8. To create that impelling desire on the part of the prospect to read the advertising message, which is inherent in all art. Art embellishment is to advertising what stage scenery and costumes are to drama.
- 9. To individualize one campaign from another—a growing necessity where products are widely duplicated and as widely advertised.
- 10. To familiarize people with packages, containers, the physical appearance of the thing advertised that there may be no consequent confusion.
- 11. To bring home, as words could never hope to do, the magnitude, traditions, and institutional functioning of an enterprise.
- 12. To make the tie-up more complete between the point of final buyer contact and the advertising which has aroused a desire to purchase.
- 13. To supply continuity, thereby solidifying and unifying a progressive series of advertisements.
- 14. To put the prospect in a more receptive mental frame of mind, due, in part at least, to skilful play upon emotions.
  - 15. To dramatize the undramatic.
- 16. To influence the dealer—the seller of the goods, whose interest, collaboration, and enthusiasm are absolutely indispensable.
  - 17. To make mechanical problems easier of understanding.
- 18. To provide a "safey catch" for the careless, indifferent eye, not inclined to read text.

These are the obvious reasons why art is employed in advertising, and each has its series of complex ramifications. An advertising campaign employs one or many, as fits the particular case. The objective of the advertising must be shrewdly analyzed before any decision can be made.

The contention is advanced that there are innumerable weaknesses in the popular conception that "illustrations are set to work in advertising fundamentally to catch the eye of the reader." This would imply that the artist's share in the proceedings is no more dignified than that of a flashy banner in front of the big show, and the artist only a casual ballyhoo man, whose usefulness ends when he has caused his public to begin reading the type. The viewpoint is both unfair and untrue. Commercial art is as much a substantial part of the basic selling idea as the most persuasive text. It most completely and satisfactorily justifies itself when it merges with the fabric of the copy.

Illustrations which are mere "eye-catchers" are transitory in their results and quite ephemeral. Their service to the campaign should be far more substantial and business-like, and the apology made in favor of such devices loses caste when it is repeatedly demonstrated that an illustration may function doubly, as a selling argument and as a red flag on the optical highway. So slight a theme as a border may be made to do its commercial bit. An ornamental initial letter may well justify the space it occupies.

When is an advertiser to determine whether his campaign should be illustrated? The deciding factors are as diversified as advertising itself. A manufacturer of automobiles, who advertised in great national weekly, was aware of certain obvious facts. Virtually every other make of car was being advertised in the publication and the visual competition was severe. Pictorially, the competitive campaigns were notable for the excellence of their illustrations. To enter the arena on a basis of display would mean no more than a matching of skill and wits.

This advertiser desired most of all an individuality so surely stamped upon his page that the advertisements would stand out from the crowd. He did the one thing none of the others were doing; he used type only, bold, liberally spaced, and straight across from margin to margin. Arguments, boiled down to the uttermost of concentrated salesmanship, permitted this dashing typography. By the elements of difference, it automatically

attracted attention. Here, indeed, for the time being, at least, was individuality. Illustrations would have been superfluous and would have placed the advertisement in the identical physical category with the rest. It was a temporary expedient, sound in its day, and employed for a definite purpose. It was not an argument against advertising illustrations; instead it was a fundamental idea, used in an extremity.

Today, illustrating a campaign is a matter of illustrating it distinctively. Pictures possess as much *character* as individuals. A picture or an illustrative plan, which lacks individuality, is apt to be less effective.

Competition has driven the sluggard from cover and has forced up the sleeves of the mentally lazy. American advertising art is remarkable for amazing versatility and resourcefulness. If fifty electric vacuum machines are being widely exploited in separate campaigns each one is driven to an under-surface search for something new, both in technique and in the foundational idea.

The value of this may be read in the necessity for a more profound study of the product, its virtues, its exclusive features, its embedded selling arguments—attributes less apt to be interchangeable.

Factors influencing any campaign of illustrations might well consider, then, the following objectives, regardless of the product:

- 1. The creating of an exclusive physical atmosphere.
- 2. An art technique which shall assist in differentiating the campaign.
- 3. Possibilities of accumulative interest, due to a serialization of the theme.
  - 4. Analysis of the popular vogues, fads, and fancies of the public.
  - 5. If possible, the advancing of an exclusive selling argument.
  - 6. An eye to pictorial competition, particularly in newspaper space.
  - 7. Meeting the picturized campaigns of competitors.
  - 8. Careful study of seasonal influence.
  - 9. Perfect correlation between text and illustration.
- 10. Some indication that the advertising in its pictorial phases is in sympathy with the future aims of the sales department.

Advertising departments are more and more seeking the collaboration and the suggestions of the sales department, although some sharp controversies have taken place on this issue. Because illustrations comprise such a dominating part of advertising, it is but natural that they should attract the attention of the sales organization and of the retail and wholesale trade, to

whom they are so often presented in broadside form. It is likely that some hint of a policy or reference to a condition which exists "on the road," given by an interested sales manager, will provide the basic theme for a series of illustrations.

The best evidence of the need of illustrations in an advertising campaign is the reader interest in the text. Is the text strong enough to stand alone? Are the facts which must be given rather dull and technical, when unaccompanied by imaginative pictures? Advertisers sometimes deliberately test this condition by setting an advertisement first in "cold" type and by passing it around for review. It is better to use no pictures, than to "drag illustrations in by the heels." The preponderance of illustrated campaigns is evidence of the wisdom of pictures. Every advertiser has a distinct problem of his own.

Such processes as govern the actual creating of commercial art show the divergence of need and of method. For example, which should come first, picture or text? Which should inspire the other?

It is by no means an unusual practice for a layout and creative artist to proceed with an entire series of advertisements, so far as his part of the work is concerned, and to turn these over to the writer of the text. It is understood, of course, that a common theme has been settled upon, which has to do with selling policies and company traditions, and that there has been a "marriage of purpose" between copy writer and artist.

The writer of the text matter is more likely to interpret the commercial aspects of the campaign and to keep in closer touch with production, with markets, and with the public mind of the moment. Artists, if not trained in advertising ways, and unsympathetic to the clink of the eash register, might allow their temperaments to run away with them. Commercial illustrations, as a rule, should be drawn in precisely the same spirit which inspires the writer of sales copy.

#### CHAPTER II

#### PRELIMINARY SKETCHES

The conditions which surround the acceptance of an advertising schedule are varied. But that conscientious censorship is wise no one will question. Advertising is a growth, a blend of many minds. It would appear incredible that any man should possess all of the knowledge which must go into an advertising campaign.

The advertising man has not, as yet, quite attained the professional independence of the physician, who is not above asking the opinion of a specialist, on occasion. Advertising is not a thing by and unto itself. It must take into consideration both manufacturer and the impressive aggregate of dealers the country over. It is invariably successful when it is unselfish in its relationships with both.

True, complexities arise when there are too many persons working on the problem. For a mixed group of critics to come to agree upon the merits of a submitted policy is unlikely. Do not ask for criticisms, but for approval and constructive consideration. Mankind is pathetically susceptible to the opportunity to criticise.

Expediencies which make it easier to secure an acceptance of the artist's work find a place in a book of this character. Few campaigns are independent of official exactions, including company executives, special committees, boards of directors, specialists, and department managers who must pass in review upon the project. Advertising asks for censorship, of a kind, that it may fall into no hidden pitfalls of business practice or of company policy.

Experience has shown that certain methods are best in the handling of preliminary-idea sketches. Where the contact is close, layouts should be rough. Make them the same size or of the proportions for which they are scheduled. The advantage of the actual-sized sketch is in the fidelity of its presentation of various units. Copy limitations are set. The correct relative



Fig. 1.—The artist's first rough sketch, in pencil. Its purpose is to establish composition, the spirit of the lay-out, and disposition of characters.



Fig. 2.—From the first rough sketch, models are posed, conforming to its composition. This supplies the advertiser with a photographic illustration where copy of this character is preferable. It also proves helpful to the artist in making either line or crayon drawings or a design in color or black and white "wash."

proportions of the illustration are designated. Everything that must go into the advertisement, down to headlines, trade marks, coupons, etc. is plotted in a workmanlike manner. Where reugh layouts are made considerably larger, there is an uncertainty of apportionment, resulting in a final inharmonious assembling.



Fig. 3.- The finished photographic product from posed models. The spirit of the original pencil layout has been rather faithfully retained. Retouching was necessary in places.

Illustrations will appear notably different in reduction. They do not live up to the expectations apparent in the large drawing. A composition which, in the preliminary sketch, seemed entirely adequate, bold, and with sufficient carrying power, may shrink to inconsequential and weak proportions; and this is not sensed until the proof comes from the engraver.

The professional "Visualizer" is one who has an appreciative sense of display, and is always mindful of the juxtaposition of illustration to text. He is absolutely fair to both artist and copy writer; he knows that one will benefit the other in the problem of a well-balanced whole. He is not necessarily an artist; in fact, he is at his best when he has no more than a general knowledge of artistic technique.

Detail in the preliminary sketch paves the way for criticism. The committee passing upon a campaign will not expect too much of a frankly crude composition sketch, where heads of characters,



Fig. 4—The same subject visualized in sketchy crayon handling for farm journal use, where the paper might not have successfully "taken" a more complex technique.

in a figure layout, are designated by circles, and backgrounds are the veriest phantom of a scene.

The most practical sketch is the one which is frankly tentative. It allows the censor to supply his own ideas and fill in his own detail. Draw a few deft lines and mark across the face of the rendering, "pretty girl" and your censor is at once disarmed; he will see there his personal preference as to feminine beauty. If you were to draw the figure painstakingly he is apt to prefer another type, criticise the hairdressing, or the pose of an arm. A rough sketch should be the first crude representation of form and of spirit.

Pioneers at the work use thin paper, an onionskin tissue, which, because of its flimsiness, emphasizes the drawing is for basic composition only and is to be judged accordingly. The ostentation of a sketch made on heavy cardboard or on fine quality of bristol prepares the critic for detailed analysis.

Actual-sized layouts visualize true proportions and are a working chart for typography and other accessories. Moreover, they are inexpensive to produce. Where such sketches are made,



Fig. 5.—Pen and ink interpretation from the photographic base, with certain artistic liberties taken, in order to simplify the technique.

they provide leeway for experiment. A half dozen of them, for the same advertisement, can be turned out at slight cost. The first visulization of an idea may not be the best by any means. Visualizers prefer to "feel their way" for most dramatic pictorial effects. For his own convenience, the artist has files of magazine and newspaper sizes, and the tracing paper, placed over them, clearly defines the limitations of each layout.

Occasionally the more elaborate type of preliminary drawing is necessary. Persons lacking imaginations do not grow enthusiatic over an outline. Size to them is a deciding factor; sheer bulk, pageantry, and elaborate detail alone can make an impression. At such times, the large working-size preliminary is essential. It serves a useful purpose in an emergency or where the advertiser is a newcomer in the field.

How it will look when it comes down to the correct proportions does not occur to those who demand infinite detail and large, impressive drawings. A blue print or a velox, made actual size from the original might be submitted at the same time, however.

If an individualistic art technique forms a significant phase of the visualizer's work, he may suggest its use. Wash, color, a combination of wash and pen-and-ink, erayon, charcoal, pencil, etc., however, would be economically impractical in the event layouts are made in large form.

Rough sketches, or photographic prints, made actual size from large pencil originals, should be mounted in the magazine or in the newspaper in which they are to appear to weigh display values, visual reaction and the power to meet pictorial competition. Any layout will look well when considered as an independent unit. Test it by placing it in its ultimate battle ground.

It is invariably sensible to suggest the typographical setup; for it must be understood that illustrations are often handicapped by type faces and blocks which are not in harmony with the art. The desired effect may be secured by drawing a series of parallel lines to visualize the weight and position of the reading matter. This relation of type to picture is more intricate than most advertisers imagine. There are niceties of layout which mean an artistic frame for the illustration, and typography which is not suited can nullify the most vigorous art study.

Current and unnecessary waste in advertising is attributable somewhat to expenditures at the inception of the campaign for large, elaborate "rough sketches" which are not that in fact and which are often immediately rejected for want of appropriateness of idea or of arrangement.

#### CHAPTER III

#### SIGNIFICANCE OF COMPOSITION

What may be referred to as "stage direction" is essential to the success of illustrated advertisement. Where and how the pictorial units are placed is as vital as the artistic merit of the picture, for the finest work of the most sympathetic talent can be

ruined by makeshift composition.

The name "visualizer" by no means describes the breadth of this specialist's activities, for he correlates the component parts of the layout, such as main illustration, secondary pictorial features, reproduction of products, embellished name plates, trade marks, typographical blocks, and borders and areas of white space. He is at once an artist, an expert in typography, an analyst of mental processes and reactions and a business man. He should, among other things, see with the eyes of the average reader of public prints. One of the most serious errors in the preparation of advertising is to lose the perspective of the prospect. An advertising man who builds an advertisement to please himself and to satisfy his own vanity and his personal and artistic preferences is, of course, narrowing the selling market of the campaign. The aggressive, large-space modern advertisement is more complex than was advertising during the earlier stages of its growth. It is made up of more scenery more essential "props," and a larger east of characters.

Visualizers, whether so-called or not, "rehearse" this embryo selling drama. They study the possibilities of the given white space—the stage, as it were—designate the positions of all props, and are dictatorial in matters of both active and passive ingredients. The final "full dress rehearsal" is arrived at only after numerous experiments, and expresses itself in a pencil layout which accurately serves as a guide. Although there may be fifty possible combinations of the parts of a display, one, and one alone contributes most to the objective of the message.

Composition regulates the inherent charm of an advertisement. It supplies perfection of balance, the sympathetic juxtaposition

of various units. Composition is a blend of the landscape gardener and the architect, the interior decorator and the hanger of pictures in the salon. It sees to it that illustrations receive their most advantageous settings and that typography is always easy to read, inviting to the eye. Composition, indeed, is a sort of artistic chef, putting in a little of this, a little of that, always in the right proportion.

Rooms there are which immediately clash upon the artistic sensibilities. Yet exactly the same furnishings, arranged differently and with knowledge, transform the jarring room into a place of genuine beauty.

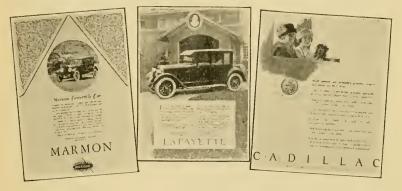


Fig. 6.

Left.—Employing a unique trade mark device as the composition motif of the page. The peculiar wedge-shape has significance, as it is a part of the adopted signature symbol. This composition is expressive of the reaching out for new forms, new ideas in the physical plotting of the message.

Center.—An all-over photographic illustration, forming a vigorous and colorful frame for the text space. Note with what artistic care the trade mark

seal has been introduced, in perfect harmonious balance.

Right.—Advertising campaigns often profit by the absence of confining borders, decoratic mortises and formal design. The Cadillac page, one of a series, dispenses with these ingredients and relies wholly upon a perfect adjustment of type to illustration. There is shrewd planning, however, in the layout which may not be apparent to the non-technical eye.

It is not a bad practice to look upon advertising space, as a room, as an estate; and the same principles which hold good with the interior decorator and the landscape gardener are equally true of an advertisement's physical phases.

Composition, in other words, sets the house in order. Composition finds a suitable place for everything. Composition takes shreds and patches and makes an artistic whole of them.

The case is recalled of a celebrated manufacturer, who, interested in the advertising of his product, insisted upon personally directing its destiny. He had a way of purchasing elaborate paintings from nationally known artists, and arbitrarily adapting them to campaign needs. But he did not understand composition. He translated advertising in mere terms of picture and type. As a consequence, his campaigns were neither effective nor profitable. They offended far too many canons of good taste.

Illustrations which cost as much as one thousand dollars, were submerged in distractions of disturbing layout. It is no wiser to toss type, pictures, trade marks, borders and white space, indiscriminately into an advertising page, than to do the same with furniture in a room. Recently, this manufacturer has been persuaded to allow an expert to plot his advertisements, and while the identical ingredients are there, the new program has received wide commendation.

Knowledge of composition is by no means a common gift. Some persons appear to be born with it; their eyes and their minds instinctively turn to form, color, and niceness of arrangement. They are architects of type, pictures, and white paper. Anything which is not artistic rasps and irritates them.

Others are compelled to arrive at the same conclusion by the circuitous route of experiment. They know when a certain composition is altogether pleasing and adequate, but are not in a position to achieve it unerringly, at the first trial. The student of advertising composition may ask, "But how am I to master this apparently subtle and intricate art if it is so elusive? By what method may it be attained?"

Those entirely unfamiliar with the technique of advertising design, the masses, are nevertheless peculiarly responsive to correct form, composition, meritorious layout. They feel it, without definite knowledge of its operations. This is one of Nature's wise dispensations. Broadly speaking, it may be explained in the basis that nature is inherently artistic. The world around us has a way of falling into unconsciously pleasing compositions. A thousand miles of woodland may not show a false note. Thus, the public's eye is somewhat pre-trained.

The poorly and faultily composed advertisement repulses, although people may not understand why. The artistic arrangement attracts in the same manner. In a recent interesting experiment, two advertisements of related subjects and of the



Fig. 7.

Upper Left.—Tradition has it that the picture should have top position in a layout, because its sphere is to create that initial desire to read the message. In an entire series, this advertiser successfully reverses the order.

Upper Right.—A series featuring panel for text, surrounded by illustration, on the theory that the composition tends to lead the eye into the selling message.

Lower Left.—Revolutionary but with many points in its favor, not the least of which is its power to attract the eye due to freedom from conventional forms. Advertising welcomes the composition pioneer.

Lower Right.—A postery, even sensational scheme of layout, useful occasionally when an important illustration and brief text are to be boldly featured.

same proportions were submitted to thirty-five men and women. The audience was composed of average persons. One of the displays was fine as to composition, the other faulty, although both were illustrated by the same competent artist. The vote was overwhelmingly for the meritorious composition. But when asked why the advertisement was selected in preference to the other, it could not be explained. It was an intangible attraction.



FIG. 8.—An example of the "editorial style" of composition and make-up; with little individual fragments of text and illustration so placed as to form an interesting whole. There are exponents of this school, and another group equally certain that interest is too severely scattered. Advertising, however, has room for all.

tion. One intrigued and invited and rested the human eye; the other antagonized it by flagrant violations of the laws of balanced composition.

There are several accepted practices in relation to experimental work. One of these, and by far the best, is to assemble



Fig. 9.

Upper Left.—Resembles a "reading section" page in make-up Note that name plate display and sub-heads have been avoided.

Upper Right.—A "scattered" composition, but the illustrations form a running story of more importance than grace of design. There is a hint of rotogravure page lay-out which is newsily interesting.

Lower Left.—A composition which defies tradition. Illustration fitted around a type box on such a manner as to set it off.

Lower Right.—The page actually divided into two separate units, one devoted to pictorial display, the other a slender column of tailoring facts.

the known units of a given advertisement, and move them about across the face of the layout, as one might move parts of a jig-saw puzzle. Or, given the correct space limitations, make very rough sketches until some strikingly artistic composition is arrived at.

In a generation which has brought a large volume of advertising and which has made competition in display a significant problem, the layout becomes paramount, for novelty of layout means superiority of attention-compelling value. "How ean



Fig. 10.

Left.—The Phoenix campaign, running for several years along the same lines, deliberately set out to "do something different" in the matter of physical atmosphere and composition. Although each page was an independent unit, a sympathy of feeling was always in evidence, thus establishing the "family" idea.

Right.—Nothing commonplace, nothing traditional in this unique layout. There are thousands of variants of it, which should inspire advertisers to make an earnest effort to "get away from" certain set forms which, in time, outlive their usefulness. When a magazine carries more than one hundred pages of advertising, is it not necessary to search for new ideas in composition?

the advertisement be made to *stand out?*" is the question. The user of small space is doubly concerned.

The answer is often to be found in power of composition. Fine art, compelling copy, distinctive technique, are all helpful, but they are secondary to their own assembling. Those advertisements, which at once arrest the attention, upon analysis prove to be structurally strong in composition. They successfully combat their fellow displays by observing well-known rules

of scientific layout. They admit a certain problem, and then set out to meet it by every technical device at their command. The advertiser who builds his campaign with one eye on the inevitable competition will build ruggedly. Pasting proofs upon a newspaper or a magazine page leaves no opportunity for later disillusionment. Considered alone, as a separate unit, segregated from that competition which is the final test, a layout proves nothing, because it merely competes with itself.



Fig. 11.

Left.—A composition which violates every known rule but which is none the less effective. It possesses that most precious asset—individuality.

Right.—Neat, well-groomed arrangement of the component parts of a page advertisement, and at all points and in all respects, avoiding the obvious—the thing which is ordinarily done.

A wonderfully executed illustration by a painter of note, produced at great expense, will be no more valuable in an advertisement than the forces which have been set to work in its behalf: forces which have to do with environment, with size, with arrangements of mortises for text, borders, placings of typography, and individuality of layout. This might have been less true a few years back, when the really fine illustration was in the minority, but today the preponderance of the good is so noticeable that, of itself, it is not sufficient for display purposes. Distinctiveness of composition must come to its rescue as at least a desirable attribute.

Illustrations, which at best are ordinary as to subject, can be made to dominate space, large or small, through the artifices of a resourceful layout artist, which proves that composition and art belong together in a comradeship of effort. This does not refer to the composition of the illustration itself, but to the placing of the picture in relation to other units of the advertisement.

An excellent procedure, in any event, is to take what may have seemed a satisfactory display, and after its actual appearance, "tear" it apart, rearrange it, in a search for that still better composition, which is always the reward of study.

By observing the displays in a single magazine or newspaper and by weighing their virtues and defects invaluable data is secured. For one thing, it will be at once apparent that advertisers are making remarkable advances in this field. The layout which is commonplace suffers correspondingly.

It was considered rank heresy at one time to place an illustration at the bottom of an advertisement. In working out a scenario of reader response, it appeared sensible to conclude that there were certain approved sequences of appeal. A picture was employed to attract the attention of the prospect and to lead him, by easy stages, into the text. As a consequence, the illustration should always come first. It was the door through which people entered the selling edifice. Why, then, reverse the correct and logical order of things, and place this door last?

But advertising beliefs, prejudices, and traditions have undergone radical changes. There are few arbitrary rules of this kind. A page, at best, is a small area for the eye to cover. Why stress psychology to such an exacting extent—as if human vision, in the limited confines of, say, a magazine page, would go picking and choosing to this finicky degree. It is done to some extent, admittedly, but this feature has been vastly overestimated as to importance.

Composition is advertising's tailor. It sees that a display in its entirety is well-groomed. It allows no one part to dominate beyond its just degree. It is an arbiter of style, of modishness and of modernity. It is the magic harmonizer.

The perfect composition, as a rule, automatically brings an ease of advertising manner, poise. Wherever it is practiced, the advertisement "holds together." It is not disjointed, and there are no distractions. The relative importance of copy and of illustration is neatly adjusted.

#### CHAPTER IV

#### SELECTING THE ILLUSTRATIVE THEME

Some of the most brilliantly successful ideas for illustrating national advertising campaigns have originated with the sales department, and this source of practical inspiration should never be ignored or overlooked.

It is of the greatest importance to arrive at a basic theme which will, first of all, sell the product along lines of least resistance and which will work in harmony with the person who closes the actual sale. To separate any discussion of commercial art from the "selling end" is to treat the subject half-heartedly. The time has passed when art was looked upon as a mere frame for copy. In one form or another, illustrations must sell merchandise, whether by supplying helpful atmosphere or by a more direct commercial appeal.

And every product presents specific problems and objectives which make it quite impossible to set down definite rules of procedure. The advertiser generally takes a broad-gage view, deciding upon a concerted plan of illustration which can be made a fixture over a given period. Frequent changes in the physical appearance of advertising can do irreparable damage. There is nothing upon which the public may fasten its memory, its recognition, and its confidence.

A famous soap, advertised for generations, had employed a standard style of illustration and typographical makeup for almost fifteen years. It had become a familiar form, every bit as identifiable with this one soap as the company's trade mark. A young salesmanager wanted his new broom to sweep clean. He contended that the public had grown weary of the sameness of the illustrative theme and its manner of presentation. And, with a ruthless hand, he destroyed that which had been generations in the making.

What was the result? In ferreting around for a new idea, he settled upon a "vogueish" style, then popular, which was more or

less imitated by the majority of soap manufacturers. The original character and distinctiveness of the advertising was lost. Moreover, the selling idea was a concentration upon one appeal, that its use would beautify the complexion, whereas previous efforts had generalized, with consistent success. Too late, it was appreciated that distinctiveness in illustration can become a genuine business asset.

To consider pictures for a year to come, rather than the individual advertisement, is essential. Nor should the decision be made hastily. The advertising program of a now nationally distributed product was deferred almost a year because the manufacturer failed to locate a sound advertising basis. He set about his task in a workman-like manner. The first step was to make a collection of the advertising of every competitor in his field. This research work extended to technical journals, trade publications of all kinds, newspaper campaigns, street car cards, posters, consumer literature, and catalogs. For how can an advertiser make a decision as to policy if he has no more than a superficial knowledge of the advertising activities of his competitors? He might unconsciously duplicate their methods and illustrations; he might merely go over ground which had been conscientiously covered in the past. By assimilating the advertising of his competitors, he is in a position to avoid the obvious and the hackneved, and profit by the virtues and the mistakes of those who have gone before.

This advertiser decided to stress economy. Illustrations visualized the saving. But before the campaign had been running six months, it was seen that a better basic theme could be found. The average woman was unwilling to jeopardize a big baking of bread, the last-minute dinner-time baking of a cake or a pie, because of a saving of a few cents on her baking powder. Investigation would have warned the advertiser in advance. It was a valuable fact but not one to make the compelling feature of a campaign.

Commonplace products demand uncommonplace illustrations. And it is to the everlasting credit of the modern advertising campaign, that it has learned to dig deep for rugged features lending themselves naturally to exclusive and dramatic pictorial embellishment. It is not difficult, perhaps, to find a selling argument, but it is relatively difficult to locate one which invites original illustrations, bearing a family resemblance.

Campaigns which have been noticeably successful in this respect deserve mention here, as examples of how it can and should be done. The idea, in each case, opens up treasure-troves of art. There is nothing more discouraging than the good selling angle which offers no opportunity to the artist.

Observe, then, in the following instances, how a foundational picture-theme has been originated, which illustrated the story from a new angle unconventionally and brilliantly.

A campaign in behalf of tire valves and tire gages has picturized the story of air, and the things which take place when it is confined. The advertiser believed that the average car owner held no adequate conception of the importance of tire inflation and the tremenduous power which was held in obedient check.

A campaign for a motor truck glorified various trades and industries employing these trucks, thereby opening the door to interesting character studies of the butcher, the baker, and the candlestick-maker. Such valuable statistics were given as to the importance of these men and trades that the campaign was made educational to a degree.

A campaign for a trade-marked rope features, pictorially, the tiny blue thread which runs through the core of the product, quickly identifying it, a new idea in a field that has seen few developments in its entire advertising existence.

A packing house traced the early history of the United States, in order to draw a compelling parallel of meat supply, then and now. On the artist's canvas are spread an absolutely limitless array of inspiring themes, as history comes to life beneath the brush. But pictures of hams and bacons had become an old story and an oft-told one. And here was a path away from the conventional, the obvious.

A playing card manufacturer runs a series of unique problems of whist and bridge, although this was an indirect method of showing the product. The humor, the studies in expression, and the mental alertness of players, could be portrayed as illustrations. The campaign was an expedient move, because it created new players and whetted the appetite for innocent games among those who had not played before.

A motor car manufacturer allows actual owners to tell their stories of automobile companionship and service, with what illustrative result? The customary and somewhat monotonous background of car illustrations is avoided, as different types of users bring their own interesting environment. It may be blind Helen Keller, touring the mountains, or a hunter of big game taking his automobile with him to the frontiers of adventure.

A soap manufacturer provides distinctive pictorial atmosphere by visualizing the protective and cleansing character of its carbolic acid ingredient, and takes the reader into every public highway where contamination and disease may reach human hands.

A maker of automobile bodies bravely avoids the obvious, and never shows its own product, being content with powerful character studies of aristocratic and discriminating types of people, with just a mere hint of automobiling.

Avoiding customary family-group scenes around the radio, one maker of receivers delves into the past and traces, pictorial substitutes for wireless, as practiced long ago, from town criers to the African war drums, and the signal fires of the western Indian. This means, as in the examples already mentioned, a change of illustrative theme with every advertisement, but with the aggregate campaign of pictures neatly tied together by a common bond of basic subject.

A silverware house deliberately selects those embarassing experiences of the home and of entertaining, when put in picture form, tell of the critical guests, the hasty washing of one set of spoons in time for the next course, or the dinner which was a failure because things did not go smoothly, in order to suggest the desirability of having a complete selection of silver. The tragedies are rather grim in their way, but on canvas, they make compelling sales history.

Many other examples might be given, for it is a by no means uncommon practice. But these few will suffice to show that the campaign which is illustrated strikingly and in an original manner must find receptive material at the base. Copy is "wedded" to studio effort. There is a happy affiliation.

Nor are such themes acquired hit-or-miss. They are invariably the result of study of every phase of the product, its market and its competitors.

Perhaps the most interesting argument in favor of these illustrated campaigns is their close adherence to the practices and observances of sound salesmanship. The pictures justify themselves. They are engrossing, as art, but they also keep well within the confines of logic, as related to the goods they represent. Anything short of this would be unworthy.

It is always well, in planning a series of illustrations, for any type of product, to seek the viewpoint of the consumer. By so doing, the one best argument, the one most efficient picture appeal, is apt to be uncovered. It may be some apparently insignificant feature which has been overlooked.

A campaign for a certain breakfast cereal had been but moderately successful for many seasons. Then, one day, a letter was sent by the advertising department to alist of five hundred grocers in different parts of the country, asking them to express their opinion as to the best selling and advertising feature of the product, as brought out by the American housewife. "It cooks a few minutes sooner than the ordinary oatmeal," came back the prompt response. And when this fact was visualized in pictures and described in text, the advertising became wholly profitable.

## CHAPTER V

# ADAPTING THE ART MEDIUM

Rapid progress in the processes of engraving has at last dispensed with every hazard and handicap formerly encountered by the artist, whose work was sharply limited by the mechanical methods of his day. It is unquestionably true of modern reproductive possibilities that no medium, no trick, no subtlety is beyond the most perfect printing facsimile. Artists may proceed without a thought to reproduction, although the reservation is made that certain technical observances make it easier for all concerned. The important thing is that the character of the individual, as reflected in his work, can be reproduced with the greatest fidelity.

An advertising campaign, therefore, takes on the color, warmth, sentiment, and significance of an exclusive atmosphere. A medium may be chosen which shall assist in the telling of a story. So important a phase has this become that the selection of artists and techniques is second only to the basic idea. Having decided definitely as to the spirit of his material and its pictorial fundamentals, the advertiser next seeks an artist and a medium which are nicely calculated to bring it out. Technique is to an advertising campaign what personality is to the individual. It is a distinctiveness of dress, while bringing certain deeper qualities

The advertiser now selects both artist and technique with as great care and as much artistic discrimination as a dramatic producer would use choosing his east. The difficulty of this is made easier by an ever-increasing roster of available talent. Once reluctant, these competent men and women now look upon commercial art, so-called, as a field of noteworthy endeavor. Not only is the remuneration handsome, but all advertising has been dignified by its own higher ideals and its constant striving for perfection.

to life.

Competition is interestingly keen. As popular artists develop vogues and styles and schools peculiarly their own, they are eagerly snapped up by advertising, for advertising must change with the times; must keep pace with what is currently esteemed by the greatest number of people.

It is not always a paramount question of good art, but one of good art expressed in terms which will most intimately relate to the project in hand. A certain artist may be both popular and inspired, and nevertheless fall short in sympathetically illustrating the campaign. Specialization is coming to the fore. If an



Fig. 12.—An interesting example of poster-wash, executed in flat masses. Whites are "cut out" on the plate, for greater contrast.

advertiser has a story to tell involving the atmosphere of early Indian days, then he seeks talent which has always concentrated on this period. If there is a series to prepare, based on character study and industrial activities, the artist who makes these canvases does it a little better than anyone else and will echo an atmosphere in which there are no technical flaws.

This wide latitude was impossible during the earlier days of advertising, because processes of reproduction had not advanced sufficiently to make printing facsimiles of a practical character.

In the current regime, an artist may proceed, fancy free, assured of reproductions which defy the most exacting censor.

Because various artists have varying techniques and mediums, the selection, for a campaign of imposing magnitude, becomes more than ordinarily significant. There are questions which must be arbitrarily asked before the decision can be made:

- 1. What medium will best serve to bring out the atmosphere it is wished to create?
- 2. To what extent must distinctiveness and individuality of illustration be emphasized?
  - 3. Where is the advertising to appear and on what grades of paper stock?
- 4. Are photographs preferable because of the illustrative conviction they bring?
- 5. What have competitive advertisers done in the past and what are their present methods?

In a sense, the advertiser must shop in a great department store, there to decide on the physical appearance of his campaign. The shelves are filled with attractive possibilities. He may garb his advertising ruggedly in homespun, if he feels this is to its advantage; or he may deck it out in silks and satins. And for the duration of this campaign, at least, the character of the product will be inexorably influenced by his selection.

Chief among the mediums at his disposal are:

Original wash drawings, in transparent water color.

Tempera originals, with white pigment mixed with the black.

Paintings in black and white oil.

Crayon, for line or half-tone reproduction.

Peneil, for line or half-tone reproduction.

Dry-brush technique, on surfaced paper.

Combination line and half-tone illustrations.

Line drawings embellished with Ben Day tints.

The poster-style wash.

Poster-style line.

Massed blacks, for poor-paper reproduction.

Etching-style pen drawings.

Full-shade line.

Half-shade line.

Pen-and ink outline.

Black silhouette.

White silhouette.

Photography.

Photographic combined with pencil.

Photographic in combination with line.

Photographic, poster-retouched.

There are any number of variants of the above, with the techniques shading off into a hundred and one unique illustrative schools, each sufficiently different from the other to make it possible for an advertiser to find some new combination or blend which will individualize his series. The foregoing will be taken up in detail later on; and entire chapters will be devoted to an exposition of their merits, their applications and their actual production.



Fig. 13.—Pen and ink, used to excellent purpose to provide campaign individuality.

Color in advertising has not been included in the list at this time. It is really a separate department, deserving, as used today, a volume of its own.

A recent study of advertising illustrations in numerous phases brought out the fact that no less than five hundred different techniques were now in use. Although often inter-related as to school, they represented extraordinary resourcefulness and imaginative skill, and could be looked upon as successfully individualizing their respective campaigns.

And, in selecting the artist, the medium, and the technique, this is an obligatory rule. Working together, they should give a campaign an atmosphere unreservedly its own. That art influences the public in matters of identification is unquestioned. Some years ago, a magazine and book illustrator created a style which was so distinctive, so original, and so

different from anything then appearing that the advertising campaign employing it was lifted high out of the magazine pages and out of the conventional rut. Here was something new at last.



Fig. 11.—An exceedingly modern style of illustration, which combines crisp outline with poster areas of black, and the judicious use of wash in flat masses.

But this mannerism of style did not escape the imitator. It was too easy to copy, once an original pattern had been designed. Soon a dozen or more campaigns came out with illustrations of a like character, with the result that the value of

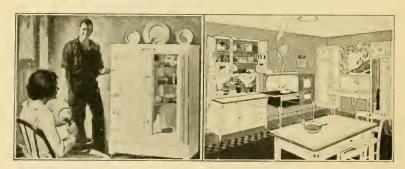


Fig. 15.

Left.—While the subject is one which might be looked upon as "commercial," the artist has given his illustration the uncommercial and "story" flavor.

Right.—Decorative handling of a still-life scene which could very easily become commonplace.

an exclusive art technique was immediately lost to the original user of these illustrations. It was a makeshift for all the others, due to the fact that an appreciative public had grown to identify this technique with one campaign and its product, and when an epidemic of plagiarism cropped out, people were never quite sure as to the identity of the thing advertised.

It is pointed out, with emphasis, that no advertiser should in any way imitate the illustrative methods and styles of other advertisers, competitive or otherwise. The entire fabric of advertising is weakened when this is done. To find over and over again in a magazine, in a newspaper, or in any field of advertising effort a repetition of a pictorial manner baffles the first



Fig. 16.—Realism, almost photographic, secured in a series of wash originals.

objective of art in advertising. It gives a "family resemblance" to these campaigns, which should most positively boast a pictorial identity of their own, an exclusive atmosphere.

The most prized asset an advertiser may possess is this intensely intimate and personal atmosphere. Just why some advertisers should feel at liberty to reach out and adopt the popular vogue of another is not quite clear. It would seem, on its face, the most unbusinesslike and unethical thing imaginable. The Atlantic and Pacific Tea Stores have adopted the policy of painting their shop fronts a brilliant red. Would other chain stores, or the casual local merchant, be justified in doing the same thing? Main Street would confuse its customers to an alarming extent. It would require considerable searching to locate the store of the originator of the idea.

Two terms have been employed throughout this chapter, "technique" and "medium." They are inseparable as used in the present connection. Technique is secured by the use of certain mediums. The artist who works wholly in tempera may create a technique at once distinctive and characteristic. This is equally true of all mediums, and because they have very materially increased in number, encouraged by reproductive processes, advertising profits by the ever-changing pictorial background at its command. There need be little monotony and a minimum amount of duplication.



Fig. 17.—Particularly ingenious blend of line drawing, with halftone tints and splatter-work. Ben Day textures are also employed. Became a distinctive treatment for a year's advertising.

A manufacturer of kitchen ranges was seven years in bringing his product to the correct point of *visual* attractiveness. Aside from its known mechanical perfection, he argued that the *looks* of the range was equally indispensable as a business asset. For people would, in a measure, judge quality by how the product "filled the eye." It is related that he was another seven years hitting upon an art atmosphere which served the same psychological purpose.

Medium is rigidly influenced by the place of its appearance as an advertisement. If, for example, a series is to concentrate on farm appeal and is to be advertised in agricultural publications, certain things are prohibited. Because of the grade of paper stock used and the quality of the printing, provision must be made in advance to insure adequate results. It must be apparent that involved pen techniques or fine half-tone plates will run an

inevitable risk when exposed to the mechanical vagaries of this field. True, some agricultural periodicals use better stock than others, and some take infinite pride in handling the most involved plates, but the aggregate field regulates the situation. It would mean greatly added effort to individualize plate-making over the entire list.

How much better it is, then to recognize limitations in advance, and to select mediums and techniques which will be along the lines of least mechanical resistance. Newspaper campaigns of wide distribution introduce the same approximate hazards. To select arbitrarily, as an instance of this, half-tones from photographs for a list of 100 newspapers in various parts of the country, would mean challenging the inevitable.

Some illustrations, where conditions are ideal, would disprove the theory that half-tone work for newspaper use, is inadvisable, while the showing in the very next newspaper reproduction, dim, clogged with ink, robbed of its detail, would as surely vindicate the practice.

Mediums and techniques are dictated, then, by several fairly

obvious considerations.

To recapitulate briefly:

1. Known mechanical limitations of advertising schedule.

2. Extent of individuality required in the campaign.

3. Character of the advertising's atmosphere, as related to the product.

## CHAPTER VI

#### CONTINUITY

Advertisers have found, through close observation and tabulations kept on campaigns, that where a "family resemblance" is sustained, throughout a series of advertisements over a given period, the results are far more satisfactory than when each piece of copy stands independently as a unit, unrelated to that which has gone before and to that which follows.

These "family campaigns" are everywhere in evidence and increasingly popular. Doubtless they will constitute one of the fundamental fixtures in advertising. Continuity of art has much to do with their success.

Thus, at the inception of a campaign, the advertiser hits upon some one basic theme, whose ramifications, constantly changing in one way or another, nevertheless revert to a text which was given in the initial advertisement.

The problem of the artist is automatically decreased. He is not at a loss for some new subject with every individual advertisement. He has only to brush up the original idea, giving it a different angle, a novel twist of conception.

Some of these pictorial backgrounds endure for years, and never seem to outlive their usefulness, at last becoming a fixed and indestructible part of the selling policy, while others outlive their usefulness and are replaced by fresh viewpoints.

The idea finds its highest degree of serviceability in providing the advertiser with an exclusive "atmosphere" where the field is competitive and where a like product is freely exploited in the same publications.

To attract and to hold the interest of the public in the face of such an ever-growing volume of advertising is no small responsibility. The artist here finds one of his most fruitful opportunities, and many advertising successes of a decade can trace their campaign successes to the fertile mind and talented brush which make a series say: "I am unlike all others. I am an idea

apart. You are compelled to remember me because I have an individuality wholly my own."

Certain campaigns will be memorable generations from now, and should have a place in this chronicle, as examples of the best of their kind.

For many years, one advertiser, the Bon Ami company, has capitalized, pictorially a certain familiar and satisfactorily "human" type of housewife, whose smiling face and productive activity about her home, have become a virtual trade mark. However the backgrounds and the activities may change, these busy women bear a common resemblance. Something in their simple dress, their infectious smiles, the very cheerfulness with which they tackle the cleaning responsibilities of their habitations, gives them cumulative interest. It is an instance of subtleties of art, no one of which is too aggressive, turned to excellent advertising account. You will always know a Bon Ami advertisement.

Observe with what a great degree of cleverness, the Vacuum Oil Company has standardized the human symbol of friction—a leering, devilish, ghostly character, not a trade mark, in the true sense, but a unifying influence running through the campaigns of years.

The only danger attendant upon the use of such pictorial devices is that of a monotony of theme or a sameness of the general result. If this creeps in, the idea ought to be immediately abandoned. But, as in the case of the symbol of friction, forever retarding human progress, compositions and backgrounds change with such surprising celerity that the public is not conscious of a too great insistence.

The most simple and apparently obvious expedients serve the same purpose of continuity. A shoe manufacturer employed with such pronounced regularity the idea of life-sized "portraits" of his various models of shoes, splashed boldly on the magazine page, that this alone finally became a mark of advertising identification.

Years ago, the advertising for Perfection oil heaters introduced a contented cat crouched in the friendly glow of the heater. It was a visualization of perfect comfort. Everyone knows that a cat will invariably seek the snuggest place in the house on a chilly day. And, from the inception of the idea, this picture-thought has characterized all Perfection Heater advertising. However

the compositions may change and however important the human interest features may become, the sociable, purring tabby is present—a fixed, unchangeable Perfection feature.

California, to a large extent, in all her advertising activities, has made characteristic hand-drawn lettering a mark of ready identification, and with a broadmindedness which makes it apply, not to any one advertising account, but to the majority.

A refiner of motor-ear lubricant allows a transparent downpour of oil, reproduced in color, to hold public attention and to unify, not alone a series but also several campaigns, although the main illustrations differ widely. The appearance, in every display, of the golden-colored "skein" of Texaco was not long in making its impress upon consumer consciousness.

A dentifrice employs the idea of "the danger line" and visualizes, by means of a dotted path, drawn across the mouths of all characters shown, the insidious point at which decaying enamel begins. Thus the advertising is differentiated from all other competitive pictorial compositions.

"Giving wings to words" is a catch phrase which swings open the illustrative door for a typewriter campaign, and permits the artist wide latitude in accumulatively engrossing composition, each one born of the parent idea, as winged figures become beautiful symbols of the language of the keyboard.

A peculiar technique in retouching inanimate subjects sometimes serves as a sufficiently characteristic peg upon which to hang a connected series. An artist's individuality of style, of pen, of brush, or of pencil handling can be made to serve the same purpose.

A coffee campaign has cemented its physical dress by the quite simple expedient of featuring only character study heads, painted for the most part, by the same artist and in the same technique. These heads, coupled with hands which raise dainty coffee cups, seem to spell out the trade name of the product at every appearance. Thus, it is not always the startling, ingenious, or clever art idea which dominates the "family" plan. Sticking everlastingly at some peculiarity of form or argument or technique becomes the real answer.

One advertiser of hoisery drops human interest illustrations altogether and concentrates, season after season, on ornate border effects, devised by a master-hand in this department. And the charm and period fidelity of the decorations provide



Fig. 18.

Left and Center.—"The Shadow of the Pen," as a standardized catch-phrase, permits the varied use of one illustrative theme in a series of allied advertisements. Sameness has not been allowed to endanger the idea, however.

Right.—Throughout a year of advertising, an accumulative pictorial theme was successfully employed—namely, to introduce animated scenes and figures as if coming from the mouth of the reproducer.



Frg. 19.

Left.—Few Auto-Lite advertisements appear without the familiar study of the dainty, slippered foot. Its repetition, always in some new guise, has provided campaign continuity.

Right.—To elaborate and visualize the basic selling idea of "Wrought from Solid Silver," the illustrative scheme shown herewith was made into a standardized unit for use always in all advertising.

desirable atmosphere of quality appeal, aside from giving the series continuity.

"The shadow of the pen" is a characteristic example of the dominant idea, brought to life through imaginative illustrations, yet never permitted to get into a rut. In the series referred to, the obsolete methods of the old-style bookkeeper are raised to

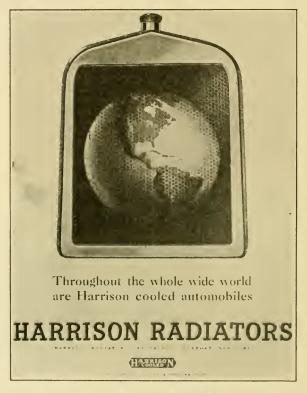


Fig. 20.—A continuity-idea, whereby by placing different illustrative themes in the mesh of the radiator of automobiles, a connected, serialized story is told.

ridicule and made to appear painfully inadequate, as compared with modern machines with almost human minds. And over all the manifold activities of the clerical world, a great, heroic pen, casts its telltale shadow. Of such material is the individual-zed campaign made, aided, of course, by sympathetic art.

The same result may be secured in different ways; some of the more important are:

- 1. Distinctive borders, adhered to with continuity.
- 2. Technique of illustration.
- 3. Trade mark characterizations, animated and put through their paces.
- 4. A firm symbol, device, or insignia, employed as a standardized mortise or ornament.
- 5. The story of the product's manufacture or the interesting narrative of how its ingredients are obtained—perhaps from far countries, illustrated as a serial might be.



Fig. 21.

Left.—A widely heralded phrase, suggesting that four out of every five persons suffer from pyorrhea, permits an illustrative theme with clever continuity. Changes in the composition give needed variety.

Center.—The pictorial idea was originated of suggesting the Klaxon's warning by means of a forked flash, and as this theme plays an important part in every illustration throughout a connected campaign, the proper continuity was sustained.

Right.—The traditional thing, in advertising underwear, would be, of course, to show people wearing the garments but a new approach was devised by animating merely the product against contrasting backgrounds. The pictorial idea has been used for several seasons.

- 6. A catch phrase which is filled to brimming with imaginative material, employed as the inspiration for a series of illustrations.
- 7. The adventures of a certain group of characters who are retained for the period of the entire campaign.

Campaigns listed in this category, as a matter of fact, are, indeed, serial stories of the product, but the physical attributes and embellishments are depended upon to call the public's attention to the fact.



Fig. 22.—"The Film of Protection" automatically, as a catch phrase, provided the advertiser with a connected series of ever-changing illustrations, thereby "tying the campaign together."

Now and again, a trifle, light as air, carries the burden of this linked-together family of advertisements, proving that the

expedient need not necessarily be dominant in its space demands. When "Real silk" advertising made its bow to the public, a neat little illustrative chord was sounded which has, up to the present time, threaded every "piece of copy" together in the most modest manner imaginable—the introduction, somewhere in every display, of skeins of pure silk, from which single threads branch out, arranged into artistic border effects or decorative lines.



Fig. 23.—This advertiser of underwear gave pictorial continuity to the idea of summer discomfort from heat and in a remarkable series of pictures, no two alike, adhered to this accumulative policy, showing the plan is not inflexible.

The examples are legion. It is well, once such a series is started, to have the art prepared by the same persons under the same auspices.

A comparatively modern innovation of the family art tie-up has taken the place of the set trade-mark character or of the company insignia, too precious to be tampered with. A characteristic name plate, a hand-lettered signature, once sufficed the advertiser's needs, but that day has passed in the increased volume of advertising and its many-sided pictorial features.

The campaign for a new product will do well to study the possibilities of a connecting art idea. Often, such ideas are difficult to uncover. They bear directly upon the advertised article itself, or they may draw their inspiration from service performed or from some inherent human strength or weakness.

There is undeniable satisfaction to the advertiser in the knowledge, that, at the expiration of a prolonged campaign, representing a considerable expenditure of money, his public looks upon the advertising in its collective and aggregate sense. Accidents often bring brilliant art ideas to the fore. An initial one-time layout, a picture in a certain technique, a characterization of strong human appeal, or an argument visualized, may be expanded into a series, immediately following the consciousness of its unusual value.

#### CHAPTER VII

# DISTINCTIVE TECHNIQUE FOR SERIALIZATION

Individuality of art technique, in any of its moods and forms, is often made the indentifying feature of an entire advertising campaign. Where some serials are thus unified and given an exclusive atmosphere by means of an idea rather than by any individuality of embellishment, the continuity which is to be gained by an exclusive art treatment is equally popular.

That campaigns profit by what may be looked upon as personality, an established atmosphere, sympathetic with the type of product advertised, is uncontrovertible. This need was by no means as pronounced during the earlier period of advertising. Today, the volume of advertising and the frequent duplication of certain lines and products, with a resultant high-powered competition obligates the campaign to establish a character peculiarly its own.

When an advertising schedule becomes, pictorially, a thing of shreds and patches, the result is apt to be confusing to the public. It would be as inconsistent as to change the physical appearance of the product at frequent intervals.

It has been shown that art technique often assists in establishing the inherent character and service of the article. A second purpose has to do with this successful tying up of many separate displays into a connected campaign throughout which a definite art character is sustained. Because of the resourcefulness of modern artists, technique has come to mean such compelling individuality that a series of advertisements will rise triumphantly from the great mass of such material and leave an unforgetable impression on a large audience.

With no other feature than that of exclusiveness of technique, a campaign may dominate its field and arouse a country-wide appreciation of the art of a series.

It is instructive, to examine the tactics employed by several advertisers who have carried the idea to a climax and who were inspired to do it, in the first place, by a commercial need.

Gorham magazine advertising has created noticeably popular acclaim on the strength of an art technique, although in subject matter it undertakes only to reproduce well-known articles commonly identified with this and other manufacturers. It was characteristic of competitive accounts that photographs were most generally in use. Certain traditions had always persisted. Therefore, if an exclusive character were to be established and maintained, the Gorham Company knew that much would depend upon art work, an unaccustomed and a new technique.

From this realization was evolved an extraordinarily beautiful pen treatment which carried shading, delicately applied ink lines, lights, and shadows, and thoroughness of detail to heretofore unrealized degrees of finality. The artist painted with a pen. Everywhere intense realism was expressed. The eye seemed to sense the sincerity of a photographic background although these were no mere drawings made over silver prints. Silver forks, knives, and spoons glistened with a radiance which only the camera had formerly caught; glassware and trim candlesticks were characterized by innumerable tiny tricks of natural contrast, and shadows were those of posed and photographed realism. It seemed inconceivable that a pen and some drawing ink could be made to perform such miraeles!

In fact, the sheer artistry and refinement of these illustrations, their atmosphere of completeness and charm, and the obvious sincerity of their portrayal, could be sensed by the veriest amateur. They stopped the indifferent eye; they won the respect of the professional. Theirs was an aristocracy of technique.

Advertising had brought to bear, in this case, a method of pen handling which was not common to present-day commercial studios. Pedigree flowed from an ink bottle. But quality in the execution is no more important than applying a technique at a psychological hour when others are not employing it for a similar purpose. If many competitors have not thought beyond art terms of the camera or of original wash illustrations, then it is a stroke of business and advertising genius to seek some such new atmosphere.

An advertiser was examining a series of magazine sketches, in preliminary form, as the outline for a complete program, when it occurred to him not to have new and detailed illustrations painted, but to reproduce the drafts exactly as they were, retaining their frank crudities, their unfinished sketchiness, their free-



Fig. 24.—The Gorham campaign is a very striking example of how technique of an original character can be made to supply accumulative interest and distinctive advertising atmosphere. The artist has almost literally "painted" with his pen. And there is photographic accuracy throughout.

dom from the customary labored style of picture he had been accustomed to using in all previous campaigns. It was a daring expedient but it was remunerative. An individuality was secured which set the series apart from more than thirty other illustrated campaigns then running, for the same type of product.

Wood engraving had almost gone out of style and was rarely met with save in rare old books and early editions, when an enterprising advertiser, conscious of the artistic possibilities of this technique as applied to the media on his list, found a veteran wood engraver who designed a striking campaign of original blocks. Before competition set in and the field was his alone, this idea accomplished the desired objective—a serialized individuality of style.

It may be true that there is nothing new under the sun and that for every technique now appearing, there is an exact counterpart in the files of a past art era, but any advertiser who first resuscitates one of these schools is justified in his contention that a new technique has been found.

Technique is, in the last analysis, an expression of the individuality of the artist, and the years bring us the equivalent of revolutionary ideas in this regard. Advertisers have merely to secure the services of these artists to acquire, for the time being at least, an atmosphere exclusively their own. It is unfortunate that there are so many adaptions.

Excellence of art as art, perfection of draftsmanship, does not alone satisfy the advertiser's demand for illustrations which are to be atmospheric as to technique and individualistic in the matter of surrounding a product and its campaign with exclusive dress. The thing is deeper than that. It is believable that a picture which may be somewhat weak as a "work of art" may serve an invaluable advertising purpose because of its technique.

The modern advertiser deliberately commissions illustrators, who have not been identified with commercial work, to create drawings, both because of the artists' peculiar methods or mediums, and because of the untrammeled atmosphere they bring from book and magazine experience.

Pen-and-ink drawing attracts the eye; it is a technique, considered as a whole that appears to mystify many. The brush holds less of illusion to non-professionals, the public in general. A pen can be made to weave these fascinating magic tapestries

of form and feeling. Therefore, it is only natural that this medium should be much in favor and that its practically limitless range is constantly providing original atmosphere.

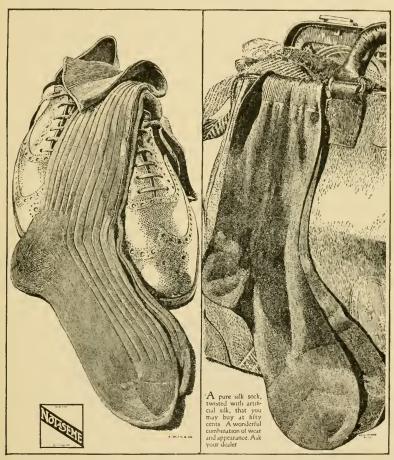


Fig. 25.—Pen and ink illustrations of a peculiarly intricate and detailed character, used to supply campaign atmosphere and to lift the series out of the commonplace. It is almost inconceivable that human patience could be trained to produce such methodical studies. (Greatly reduced.)

The Notaseme illustrations, reproduced in this chapter, are marvels of patient and unusual pen technique. The public, accustomed to seeing such products pictured in wash or in photograph, is somewhat startled to find that a pen can so perfectly elaborate intricate detail. Pen drawings, therefore, constitute

promising material for a campaign; they are practically certain of concentrated attention and reflective consideration. "How is it done?" is a query which need not make the advertiser feel that attention is divided between the product and the physical "non-essentials" of illustration. An old subject has been handled in a new spirit and with a mysteriously engrossing technique.

It was not because pen and ink had not been used during prior campaigns that the present Notaseme series immediately commands respect and consideration, but because the artist has handled this technique with a fresh vision and a more startling degree of painstaking attention to intricate detail.

Elsewhere in this volume the highly diversified techniques in sundry mediums are discussed and analyzed at length, but each application has brought to its own campaign some notable and exclusive feature, an individuality which was made a business asset.

An advertising technique may go further than the personality of the individual. To attract attention of a favorable character, is an advertising requisite, in the hurrying traffic of campaigns. If all advertisements were the same color and the same kind of clothes, what would be the inevitable result?

If, on the other hand, a technique, in its desire for the spotlight of popular public attention, overreaches its mark and sinks to the flagrant, the unreasoning, the illogical and the supersensational, it would certainly be as illegitimate as if the opinionate and self-sufficient pedestrian in a suit of vivid vermilion congested highways. There must always be a tempering restraint

One advertiser, overzealous, turned to the weird and uncompromising technique of the futurist for a series of illustrations and was promptly jeered off the advertising highway.

#### CHAPTER VIII

## DIRECTING THE EYE

Advertising art is far more subtle in leaving some things to the imagination and in avoiding blatant overemphasis than it once was. At one time advertisers believed it necessary to point out their products by every conceivable illustrative expedient.

That certain campaigns and their style of illustration make emphasis advisable is not denied. In all the display, there is some one point of paramount interest. Perhaps this point



Fig. 26.—A characteristic example of directing the eye to the thing advertised, by means of the action of a figure composition. The five persons in this composition gravitate around the syrup picture, naturally and with minimum straining for effect. It is wholly possible that a hungry father and his children should make much of the breakfast flapjacks and the maple syrup which increases their appetizing qualities.

might be overlooked, or casually considered, due to surrounding detail and involved accessories. The advertiser virtually says, when he employs pictures of this character, "We call your specific attention to this one feature." But there is a saturation point beyond which forcing attention is really dangerous. The reader takes affront at the advertiser's presumption of reader stupidity.

Legitimate reasons for the use of attention-directing art devices are numerous. Some of them are as follows:

- 1. Pictorial presentation of a product which is ordinarily hidden from sight.
- 2. Calling attention to service performed, when the action takes place beyond easy eye range.



Fig. 27.

Upper Left.—A "serialized" attention-compeller, which was made the foundation of an entire series. It is desirable to have the prospect consider a certain point just where teeth and gums meet. The dotted lines does this admirably.

Upper Right.—Leaving no room for doubt as to the desire of the advertiser to call specific attention to hosiery. As a general rule, such obvious bits of staged action are undesirable, but the artist has skilfully overcome this by the beauty of his drawing and the pardonable pride of the attractive figure.

Lower Left.—Demonstrating how a basic, directing device, can become an important feature for an entire campaign. The silhouetted container, on which the name is emblazoned very simply, terminates in a showing of Unguentine, and this acts as a "pointer" to the important action of the picture—a wound which requires treatment. The plan here is extraordinarily effective because it automatically features the name.

Lower Right.—A figure, so conceived and posed, that attention is drawn instantly to the work of the product—the area of cleaned floor. Contrast as to pattern surfaces, and the lines of the woman's body unite in making a "bulls-eye" point of visual contact.

- 3. Emphasis placed on a trade mark, in itself unimportant as to size and relatively insignificant in the illustration as a whole.
  - 4. Elaborating upon a feature which is undramatic.



Fig. 28.

Upper Left.—The moving stream of transparent oil was made the eye-directing feature of an entire series of unified advertisements.

Upper Right.—A conventional, but business-like method of directing the eye to an all-important fact in the advertisement. By his personally conducted tour of the eye, in the present instance, the advertiser wishes you to know that here is the one, dominant argument in favor of his product.

Lower Left.—Artistic vignetting of an original crayon and wash illustration, whereby strength of values tapers off from the article advertised, until it finally disappears. The little slippers are in complete detail; not so the remainder of the drawing.

Lower Right.—A small snubber on a large automobile would not make very much of a showing if photographed normally, but when the car itself is executed in shadowy outline, in grey, and the snubber presented in life-like values, the result is to make it the dominant note in the design.

- 5. Sorting out a small product which must be shown in a picture made up of elaborate detail.
  - 6. Emphasing a standardized trade name.
- 7. The product limelighted to avoid human interest claiming first attention and priority of visual study.
- 8. Creating visual interest in one important technical phase of a large object.



Fig. 29.—Primitive and obvious, but never failing of its directing purpose. An arrow is a symbol of both speed and accurate designation and sweeps vision along with it, however old it may be as a device. In this case, looping the tail of the arrow around an attractive head, provides a new note.

- 9. Center-of-stage position for an important bit of action.
- 10. Objects not inherently interesting or attractive made to take on a fictitious importance.

The use of figures and of vivid characterization in modern advertising has greatly increased the need for pictorial tricks

which will counteract the power of human interest. Take, for example, an illustration showing a number of people in a room and the article advertised as anything from breakfast cereal to an ornate lamp: the characters, if in action, may very easily dominate the scene, with the product itself a poor second. This would not be good advertising. Because, when all is said and done, the function of the illustration is to sell goods. That is its excuse. It must pay for the space it occupies. True enough,



Fig. 30.

Upper Left.—The advertisement talks specifically and interestingly of the player-roll, which is really the theme of the message. By staging the action along scientific lines, the artist also concentrates attention upon this point. A player piano roll is an intricate thing and the interest shown in it is therefore justifiable.

Upper Right.—An admirably conceived figure composition, wherein the various characters portrayed concentrate their attention on the product. And just as these men look first at the Humidor Sampler, so will the reader join in the spirit of the occasion.

Lower Left.—The mechanical solution of a little problem in featuring a difficult-to-feature product. Under ordinary circumstances, the article advertised would be inconspicuous, lost in the preponderance of surrounding detail. In the original, the enclosed area surrounding the Equalizer was run in a brilliant red. The example is taken from an automotive journal.

Lower Right.—A happy example of a figure composition, in which the action is so staged as to direct vision unerringly to the receiving set. Moreover, facial expressions assist in this, although it is all quite natural. Such illustrations demand intelligent "stage direction" or they will appear forced.

pictures are sometimes for atmospheric purposes only. But the great majority are admittedly commercial and are members of the sales force.



Fig. 31.

Upper Left.—The pointing finger never fails of its objective, and while the expedient was one of the first to make its appearance in advertising—and on the public highways—it is just as effective as ever. Here the advertiser has expedited matters by eliminating detail from the bottle itself.

Upper Right.—An artistically posed photographic study of hands, with emphasis placed on the trade mark name signature, which is the keynote of the

advertisement. It is accomplished with undue affectation.

Lower Left.—It is expedient for the manufacturer to direct public attention to a specific feature of his product, in this case, a delicate skein of blue thread which runs through the core of a trade-marked rope. It is a mark of true identification. Vigorous hands, untwisting a length of rope, supply action which in turn directs the gaze to this part of the illustration.

Lower Right.—"Zones" of eye-interest, frankly mechanical, but justified by the intricate points the advertiser wishes to make, while designating the several talking features of his product. Merely discussing them in the text would not

accomplish this.

When an artist so plots his story and his composition as to bend all action in the general direction of the product advertised, he fulfils his real obligation. Thus, children might be eagerly reaching for the breakfast cereal or a contented visitor might give visual demonstration of the comfort and utilitarian virtues of the sitting-room lamp. It is when such carefully staged dramatics become too far-fetched, unreal, and strained that



Fig. 32.—Despite an unusual amount of distracting detail, represented by the dream background, the eye is first concerned with the typewriter which is the advertised product. Action is responsible for this, the alert fingers and intent pose of the boy responsible.

unpleasant reactions are inevitable. An instance: On a railroad crossing, with an express train in sight, a box of groceries has fallen from a wagon, and is in imminent peril of being demolished. The driver of the wagon is shown running pellmell in the direction of the tracks, bent on rescuing the product which is concerned in the advertisement. He is on the point of risking his life for so small a consideration.

Such illustrations, being false, unnatural, and obviously forced, defeat their own purpose. True, the eye is led unerringly to the box of gelatine, despite a preponderance of other action and detail, but the picture is wrong at its foundation. The reader is asked to believe that this simple product is more precious than human life.



Fig. 33.—A narrative type of picture, so ingeniously thought out and so skilfully handled as to composition, that the watch in the man's hand is virtually a visual "bullseye." So powerful is this contact that not even the smiling face of the father, looking straight out at the reader, proves a counter-attraction.

It will be well to summarize the conspicuously successful art methods by which attention is concentrated and the eye made to give prior consideration to some one element in the illustration.

Place action first for a scientific reason. Even the most sluggish and indifferent eye responds to the moving object, to the

suggestion of speed, and to any intimation of movement. Action is more peremptory than the pointing finger, the arrow, the dotted line, or the enclosing circular lines, as, say, parenthesis marks. Action achieves the objective in a natural manner. There are any number of vivid examples of this newer idea in concentrated attention, such as the transparent flow of oil, used serially, for an automobile lubricant, a falling indestructible thermos bottle, a fountain pen writing its own messages, a salad dressing, always pictured as pouring in a thin stream from its container. Action is invented which leads the mind as well as the eye, to the article advertised.



Fig. 34.—An example of indirect attention-compelling value. The eye automatically turns to the floor which is being splashed. Product advertised—varnish.

In figure composition, it is the action of the characters that direct vision. As they look, so does the reader. The reaching hand, the concentrated gaze, the smiling features, the tilted head, the step forward, are all attention riveters. For the moment, at least, the reader enters into the spirit of the little advertising play. Therefore it is entirely possible for an illustration to carry numerous figures, involved story, and intensified background detail, without for a moment sacrificing the due which belongs to the smallest article in the composition.

Light is a vigorous directing influence. And in light there is action. The silhouetted rays of sunshine filtering into a shadowy room, the blaze of automobile headlights, the illumination of a lamp, the golden deluge breaking through storm clouds, and the glow from a window, are all possibilities.

To what extent light can become an active principle of concentrated vision, is shown in a page illustration for walnuts. There is no visible source of light, but by warm reflections, dull yellows and red, touches of contrasting color, the walnuts become oddly animated, if this word may be employed. The reader does not actually see it, but an open hearth somewhere near, is surely responsible for the lighting. And it is this lighting which, despite accessories and figures in the background, draws the eye directly to thing advertised. It is more potent than the human action.



Fig. 35.

Left.—An illustration of the homely "human interest" school which nevertheless, despite its abundance of detail and its three characters, manages to make the product dominant. There is nothing complex in this; Grandmother and the younsters are shrewdly "stage-directed" to guide the eye to Jello and the making of it.

Right.—Attention concentrates upon the musical instrument, while enjoying the humor of the composition as a whole. The artist has so composed his canvas that accessories and action "play to the product" admirably.

Then there is the attention-compeller, which is largely mechanical and which depends upon technique, arbitrary compositions or unique and distinctive devices drawn in by the artist.

A manufacturer is concerned only, as a concrete example, with a single part of an automobile. It may be a very small accessory. Airbrushing the photograph or original drawing in an even tint, save where the product appears, presents the product and

fogs the remainder of the illustration. Such designs are comparatively easy to make. A semi-transparent spray of white paint is blown upon the exposed surface, gradually cutting down its strength. Adhesive tissue protects the advertiser's product from this treatment during the airbrushing. By covering the tires of an automobile photograph with frisket and airbrushing every other part in white, the tires would be strongest by contrast, and the car proper a specter, although complete as to detail.

Photographs of figures may be handled in the same manner, although retouching by a more artistic process is the preferable

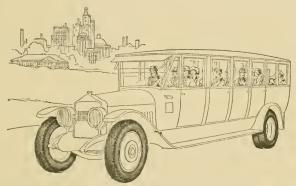


Fig. 36.—A dramatic method of featuring the advertised article in an illustration made up of other pictorial ingredients. The coach is in delicate pen outline; likewise the background detail. The tires are in wash, and therefore "stand out" in a telling manner. Such effects are obtained by the use of combination plates, line and halftone.

method, since it allows gradations of tint, accidental effects, and vignetting akin to an original illustration, rendered in wash, crayon or pencil.

Some attention-compelling art tricks form the basis of serialized campaigns, advertisers making them the foundation of an entire series and occasionally of a connected effort covering several years. By drawing circles in white or in black around the mouths of various interesting types of people, an advertiser of throat tablets centralized attention at this point and illustrated a catch phrase, "the danger zone."

By the simple expedient of stopping-out the teeth on pictures of smiling faces, with abruptly drawn dashes of white, another advertiser conceived a standardized attention-compeller which was used continuously for several years. The campaign gained by continuity and by its own monthly momentum.

There are certainly occasions when an advertiser must direct specific and concentrated attention to one part of his product, while illustrating all of it. It may be some exclusive method of



Fig. 37.

Left.—A quiet, unobtrusive and altogether artistic method of guiding the eye to the advertised product. The more subtle compositions are sometimes best. Right.—The bed and its coverings require no pointing arrow or other device to cause the reader to glance understandingly in that direction



Fig. 38.—The pose of the figure, admiring the article held, plus the shrewd subduing of all tones, in order to "bring out" the sheet, automatically direct the eye to it.

manufacture, some feature of construction which gives it selling impetus, or a mark of identification not usually seen or looked for by the purchaser.



Fig. 39.

Upper Left.—One of the important selling arguments of this product, is the fact that it almost literally "breathes," thus cooling, automatically, its own fast-running mechanism. The wisps of vapor, leading up to the "gills" of the motor, take the eye along with them and the advertising point of contact is quickly established.

Upper Right.—However much action and human interest there may be in this animated picture, the eye fairly races to the small watch. Why? Because, in composing his illustration, the artist has placed it strategically. All motion

leads to it. The story is constructed around it.

Lower Left.—Bringing out the product, over all other detail in the picture, by means of intensifying its strength in the rendering, and the action of the hand. Note that bag, clubs and hand are all in "fadeaway" art treatment.

Lower Right.—No arrow, no pointing finger, could more positively lead the eye to the center of selling interest—the little toy bed which has been freshly varnished. True, this toy is of secondary importance, but in a human-interest illustration of this character, it deserves the lime-light.

And these cases validate what might be considered commercial devices of an inartistic type, but which nevertheless impress the prospect with a necessary argument. Trade investigations brought one manufacturer to the conclusion that whatever else he did, his advertising illustrations should insistently call attention to the processes of production which carried color in linoleum patterns through to the under side, thus making them longer lived and more serviceable. Pictorially, this theme meant more to the trade than did vistas of beautiful rooms and painstaking



Fig. 40.—Candy plays a more important part than characters as the action leads up to this certain visual climax.

reproductions of recent patterns. Arrows in black and of widely different shapes and sizes were featured, and the linoleum turned back to eatch the arrow contacts. It was not artistic advertising but it was advertising logic, applied at a time when retailers and road salesmen representing the company alike concurred in the strategic wisdom of the policy.

Devices such as have been described are useful as pictorial demonstrators. They represent that periodic emphasis which is a desirable quality in the course of any campaign.

It is characteristic of advertised products today that they individually boast features which differentiate them from competitive goods. To familiarize the public with such elements is more significant than any glorification of the product as a whole.

Such ideas, well illustrated, make campaigns non-interchangeable, and it is so often contended that by the mere exchange of the name, one series of displays would serve just as well for like product.

The eye remains faithful to signposts. Vision is as surely guided as are mental processes. In advertising design, there is nearly always one dominant point of visual contact, or an action or a detail which should come in for concentrated study. The artist is supplied with a remarkable equipment for forcing vision to do his bidding. Such illustrations as appear in connection with this chapter prove the variety of his implements and the imaginative quality of the pictorial drama he has grown to employ.

# CHAPTER IX

# THE ILLUSTRATION AS THE ADVERTISEMENT

There are sharp clashes of opinion as to the ethics of the advertising illustration which is a unit in its own right and which carries little or no reading matter.

One significant fact, however, seems to be overlooked, that no advertiser makes a practice of the method. It is an idea which is employed now and then, more or less as a luxury, perhaps, a deviation from sameness, or a relaxation. It is rarely done except when some powerful idea is aptly visualized. Unquestionably, there is something to the argument that the reading public is asked to perform a heroic and self-sacrificing service, when advertising, in the aggregate, day by day and month after month, offers an inexhaustible embarassment of riches.

The self-sufficient all-illustration advertisement is introduced into the campaign for the following reasons:

To get a story across quickly.

To give the public a breathing spell.

To highlight a continuous campaign.

To provide advertising novelty.

To make a big splash.

To put across one dominant thought.

To get away from the conventional forms.

To surround the product with atmosphere.

To make sure of the maximum reader attention.

Certain advertisers approach the problem with reasoning which goes somewhat as follows:

There will be literally hundreds of advertisements in the magazine, the majority of which make heavy demands upon eyes and minds of the reader. It is not likely that the elaborated text of all of these advertisements will be digested. This is asking too much. If, therefore, a picture can be originated which shall at once and at a single glance tell an interesting and convincing sales story and automatically name the product, it is apt to attract the larger percentage. They can't overlook it or pass

it by. There is an approximation of 100 per cent reader value. It will be impossible to turn the pages of the publication without seeing the advertisement and then the readers are held on two counts, the necessity of at least seeing the picture and the added assurance of their interest because of the unusual and spectacular character of the display and the idea.

The self-sufficient advertising illustration is not unlike a pictorial and descriptive drop curtain, between the acts of a



Fig. 41.

Left.—The Lady of Quality speaks volumes for the product. An atmosphere has been created, which requires no lengthy explanation.

Right.—The Cream of Wheat page suggests that the product is the concrstone of health and is content with this "reminder."

play, in the campaign sense. It makes few exactions and it makes it easier for the sluggish mind and the disinterested individual. It is the difference, to put it in a different way, between a picture gallery and a library.

But it must be granted that there are pictures which tell complete stories and which exact the most assiduous study and retrospection. Have you not seen persons stand for a long time before an inspired canvas. The imagination is given free play, where there is only picture. Text does the thinking and the dream weaving for the reader.

There is a certain famous canvas, a battle scene, painted by a French artist, of which it has been said that it more positively and dashingly describes this battle than five chapters of description in a history of the period. The artist has painted the story with a brush.

Advertising makes the same claims for certain types of commercial illustrations. They are labor saving where the public is concerned. They conserve time. They are posters in miniature, and, as such, serve a useful purpose. But it is seldom contended that this form of advertising is the best practice when



Fig. 42.—Could words add very much to this charming study of home life. The reader will visualize his own story of a refreshing bath in an immaculate bath-room, and the equally refreshing sleep which naturally follows. Uncommercial, highly artistic, and, as reproduced, page size, in full color, a welcome interlude in a campaign made up, for the most part of more business-like views of the products in question.

employed continuously, although there are some successful instances on record.

Pass down the salon of a number of advertisers who have broken in upon more ethical campaigns, with periodic illustrations, complete in themselves. Note that in almost every case the subjects selected and the picture stories told are so complete and so convincing that they are no more than written arguments, put into another and very delightful form. And it should be remembered that pictures have universal appeal. They were our first means of communication. They are inherent in the progress of the world.

Pictures may be interpreted by all races and those who speak all tongues. They require little or no translation. Often, they convey messages which words would fall short of bringing to life. This is particularly true of sentiment, of romance, of the imaginative qualities of people, and of deeds.

Here is a picture, in charming color, of an attractive mother placing a tiny, sunny-haired boy in his crib. He is chuckling, happy, dimpled, and radiant with health. It is the twilight hour, and he will soon be in dreamland. Through a partially opened door may be seen the product advertised, an immaculate and ultra-modern bathroom with gleaming fixtures and appointments. The luxury of the better type of bathroom, its health-giving, sleep-provoking virtues are all told in the canvas, without a word of explanatory text; indeed, it would appear that words are superfluous. The pictures tells the story, and automatically creates a desire for such a bathroom with just such fixtures.

True, the name of the product and its manufacturer, together with the address, is appended, as a sort of modest postscript, but in no other place does copy intrude.

Now study the page, also in colors, of a scene in a Pullman car. Two fine types of men, at ease, lounge back in their chairs. A well-groomed porter is filling their glasses with a widely advertised beverage. These men show on their faces every essential copy fact that:

The beverage tastes good.

They have tried it before and know it is good.

It is crisp and cool and refreshing.

They prefer it to any other brand.

They are altogether pleased.

It must be a beverage consumed by discriminating men.

It is available everywhere—even on trains.

The picture has written the copy for this advertisement and has done it ingeniously, without effort. The man whose eyesight is poor does not have to adjust his glasses. There is everything in the power of expression and in a created artistic atmosphere. These are indeed translatable into words.

No advertisement in the past fifteen years has caused more controversy than a certain Jell-O page which was entirely lacking in text. The sole printed message was the steneiled name of the product on the packing case around which the entire action revolves. The impression created by the picture is that a man,

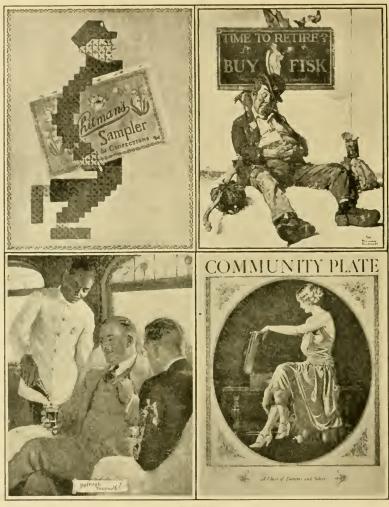


Fig. 43.

Upper Left.—Never a word of text, aside from the familiar lettering on the package of eandy. The advertiser seeks to thus periodically familiarize the public with a business asset—the trade mark character and is willing to devote the entire page to it.

Upper Right.—One of a series of poster pages, in which whimsical illustrations are made to take the place of conventional text.

Lower Left.—This picture, originally reproduced in two pleasing colors, from a color original, really does not require any sales copy at all, although two words have been included. The expressions of the faces, the thoroughly natural posing of the figures and the story woven into them allows the reader to form

his own quite logical conclusions.

Lower Right.—A very charming example of dominant illustration, occupying practically all of the page space, and imaginatively conceived to allow the reader to "write the text for himself,"

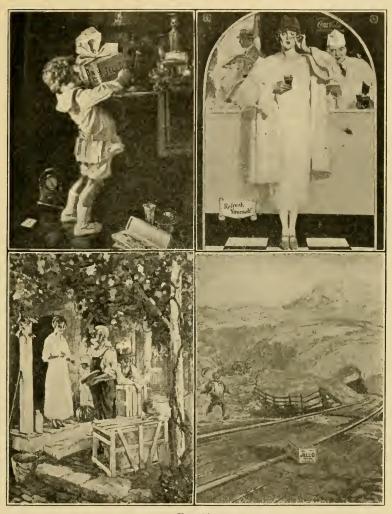


Fig. 44.

Upper Left.—A three-word caption is the sole attempt at explanatory text. But is reading matter necessary? Very obviously, the little boy knows what is good and is giving sister the one important present in all the world.

Upper Right.—"People have no time to read long copy," is a familiar cry. Advertisers who suspect that there is some truth in this punctuate campaigns with such simple, direct messages as the above, where the illustration puts across a selling message.

Lower Left.—The only text appears in very small stenciled letters on the side of the packing case. It indicates that the crate contains a certain oil range. Although there is no copy, it is at once apparent that the product is a welcome one.

Lower Right.—Storms of controversy have blown over this memorable advertisement with opinions widely divergent as to its value. The suggestion is that the owner of the case of Jell-O values it almost as much as he does his life.

living in the outlying districts, is homeward bound, driving a team of horses. A case of the product, which he is taking home because it is good enough to buy in bulk, has dropped from the end of the wagon and fallen on the track of a railroad. A train is approaching rapidly around a bend. Soon it will destroy the box. And up the road, pellmell, runs the man, intent on rescuing this prized possession. Not even an oncoming engine can stop him.

The contention is made by some that this is a gross exaggeration, that no sane person would risk his life for a box of Jell-O and that it is an impossible situation. Nevertheless, it has been one of the most discussed advertisements of years. A great many people have commended it and smiled over its amusing drama. It is not within the province of this volume to pass upon advertisements such as this either its approval or condemnation. The illustration is given as an example of the type of all-picture display which tells a story directly associated with the product.

Passing along the salon canvases, one now comes to a picture beautifully conceived and painted, and as expertly reproduced from full-color plates. It is also for Jell-O and is one of the same remarkable series.

Scene—a dim room, a library, with a central table upon which wedding presents are piled high—silver and gold and cut-glass gifts in a gorgeous assortment. On the floor, there are silver spoons in cases, vases, a clock, obviously hastily removed from the table, to make room for what a small boy considers of greater importance. It is a box of Jell-O, tied with a white silk bow. This is his gift to the sister who is to be married which he lifts into place with tender solicitude.

Since so many persons are frankly sentimental, a picture of this type is assured of a friendly and receptive audience, in advance. Women will appreciate and understand it. They will recognize that the little boy has tasted Jell-O and knows how appetizing it is, and that sister has been similarly impressed. Now she is going away, and she will miss her favorite dessert.

The ideal illustration advertisement tells a story which is instantaneously worked out by the person looking at it and experience proves that it is a privilege people very much enjoy. The product advertised invariably holds the center of the stage. Action is made to move around it.

Sometimes the story is one of a service performed; at other times, the narrative has to do with pleasures accruing from the use of the thing advertised. After all, it is advertising in its most primitive and methodical mood. It dispenses with explanations and reasons why. It makes its point by virtue of ideas, situations, and expressions of faces. On other occasions, an advertiser may desire to emphasize a trade mark, a product, or an advertising character, which, in the past, have been relegated to some rather obscure corner.

The basic idea of the advertisement, which is all picture, has been validated to a large degree in recent years by the type of art employed. Artists, temperamentally equipped to put heart and soul into such canvases, provide studies which dignify them to an unprecedented extent and the public is not unconscious of this fact, because, very often, these illustrations are signed, and these signatures carry prestige and respect.

### CHAPTER X

# ILLUSTRATIVE BORDERS AND MORTISES

There are purists in advertising who stoutly maintain that every part of an advertisement should assist in selling goods in a thoroughly practical manner. Thus, where borders or typemortises are arranged, they should be made up of selling ingredients. Why, then, form such devices of irrelevant material? Make the border an illustrative theme in itself. Make it earn its way.

A series of layouts was submitted to a man of practical mind, and he took exception to the simple black lines which had been suggested as an unassuming mortise design. It was his contention that these black lines occupied space which cost money, and that they failed to justify themselves, because they meant nothing.

The product advertised was hosiery manufactured of pure silk. When challenged to show how anything of a practical character could be done in that limited space, this resourceful man created an idea which was used for years. From silk worms and from spools and twists of silk, threads were drawn out and made to form attractive borders. It will be observed that without increase of space, what had formerly been a mere rule, a pen-and-ink line, was made to suggest silk thread and therefore linked up with the article advertised.

This instance is mentioned because it shows the modern trend

in the direction of intensely practical ideas throughout a display. Everything is put to work. Where the basic plan of the campaign calls for unique mortise spaces for text, or where decorative borders are considered advantageous, they can easily be given an atmosphere which is in complete sympathy with the product. Borders, however, may be employed for a specific purpose irrespective of the character of the product. Where an advertiser seeks to create an artistic atmosphere, pure decoration accomplishes this, in any of its beautiful period forms. Nothing,

objective. It is a frame, a bit of tapestry, a setting for a more important unit. Advertisers can, with profit, expend thousands of dollars on pure period decoration, regardless of the article advertised, and justify the expenditure and the idea. By its own inherent grace and charm, it accomplishes for an advertisement what good clothes and good breeding would accomplish for a man.

The present chapter, however, has less to do with decorative affects, than with trick mortises and borders, within which the major message is set and which are largely pictorial. Often, a product itself becomes the mortise.

It will be comparatively easy to illustrate the point by referring to several campaigns which have made a feature of this practice. A lumber company, manufacturing frames for doorways and windows, undertook to tell its message to the consumer. Previously, the advertising had been addressed wholly to builders, contractors, and architects. And with the consumer in mind, the campaign must be given added elements of visual interest.

In page space it was found possible so to mortise out technically correct and detailed illustrations of the frames as to leave space inside for both type and panoramic pictures.

This idea may have been less artistic than complicated decorative border effects, but from a practical standpoint it served a far more constructive purpose than non-committal themes because of the detail material. The workmanship and technical features of these frames could be visualized in large size, whereas, in the main pictures, the views were long range and lacking in manufacturing detail. Every page in the series spoke the language of the product. The product itself comprised a distinctive border for the message. It was, therefore, a border which meant something.

The application is simple enough where the product lends itself to such art treatment. The door-frame is a natural mortise. So would be a piston ring, such as is reproduced in this chapter. But not all articles fall in with the spirit of the idea and it is here that resourcefulness is necessary.

A not unimportant consideration is the fact that where the product proper is mortised out, its showing is heroic as to size. An advertiser of fine handkerchiefs achieved a distinctive series for a year's campaign, by placing neat blocks of text within the detailed outlines of the handkerchiefs. White linen admirably



Fig. 45.

Upper Left.—What could be more appropriate for this advertiser, as a frame than his own goods, ingeniously mortised out?

Upper Right.—A manufacturer of plush upholstery for automobiles frames his

story and illustration in the product itself.

Lower Left.—The Arrowhead brand features an arrowhead as its trade mark and in order to familiarize the public with this identification design, it was made the simple yet effective border scheme for a year's schedule of advertising. How much better than mere, meaningless lines!

Lower Right.—The charm and artistic merit of this composition is by no means

sacrificed because the product forms the natural mortise for text.

permitted this, and it was only necessary to use discretion in the amount of type and its placing.

A little-realized virtue in this connection has to do with concentration of reader attention. A unique hedge, or wall, has been erected around the reading matter. It is confined on all sides, not by meaningless border lines and decorations but by the thing which is being described in the text.

There are, nevertheless, a number of restrictions. It is seldom advisable, for example, to superimpose text over the detail of a product's background. If the product can be opened up, cleared of accessories and confusing matter, then well and good. The handkerchiefs, for example, were drawn in line and their centers were white paper against which type could be compactly set. To photograph the object, and allow reading matter to be superimposed over the resultant screen would have been far less successful.

By spreading one section of an automobile tire chain out and by allowing the two side chains and the two cross sets of links to form a natural mortise, an advertiser was automatically provided with a serialized layout scheme, admirable for his purpose.

To cut out a mortise in the heart of a product, deliberately and arbitrarily, is not a legitimate means of arriving at the type of illustration herein described. The article itself must form a natural and unaffected border.

Sometimes a trade mark can be used advantageously, when it seems desirable to emphasize such symbols and give them unforgetable prominence. A line of hosiery bore the name "Arrowhead," with a trade mark composed of the head of an old-style flint spear-point. Here was a distinguishing symbol which could easily be made a business asset. The advertiser, in this case, gave distinctive border outline to an entire campaign by surrounding pictures and text with the contour of the arrowhead. Sketchily drawn, it was no more than a line, but it supplied the advertising with a distinctive and exclusive physical identity. Pictorial borders need not necessarily be the product itself.

A maker of out-board motors for small erafts without power of their own devised what may be looked upon as an invaluable trade mark mortise scheme. He placed illustrations of boats at the top positions in layouts and so shrewdly mortising out the lively wake of the water, that it permitted liberal space for text.



Fig. 46.

Upper Left.—The obvious thing to do, where an advertiser desires to form a mortise of the product itself. Always effective, there is not a detail in the composition which wastes space. Moreover, observe the heroic showing of the tire.

Upper Right.—The product itself, an electric vacuum cleaner, is not employed as a border theme but a mortised rug of decorative design serves an equally business-like purpose.

Lower Left.—The product has all to do with heat pipes and this border, therefore, is made to "pay its way" because it is the copy theme.

Lower Right.—A successful mortise for text supplied by border made of the

Lower Right.—A successful mortise for text supplied by border made of the product. The advantage is two-fold, because it supplies a border which is wholly relevant and which automatically disposes of the problem of picturing the tire chains in detail.

In order to decide the possibilities of the idea, as applied to any one product, an analysis of its service and its character must be encouraged. An attractive container of coffee, for example, would not seem to hold forth many opportunities. To mortise out the front of the can would destroy the sole marks of identification. Therefore, it would appear impractical to apply this pictorial plan to the product.

Nevertheless, an entire year's schedule was built around the border idea of pictorial mortises, and a distinctive newspaper and magazine campaign was evolved. The following basic



Fig. 47.—A hotel restaurant features its exotic "Congo" Room and forms a decorative border of just the right atmosphere.

layouts may be mentioned, as indicative of the elastic nature of the series:

Top of coffee cup, with steam rising from same mortised for text.

A large coffee cup and saucer, the face of the cup made to hold the message.

Can tilted, and coffee beans spilling out in oval form to provide mortise space.

A coffee pot of the old style mortised.

A modern percolator treated likewise.

A large coffee bean, stippled on one side, and left open in the center, for text.

Coffee plantation scene, its foreground detail mortised.

Every composition suggested the subject, and while the actual product was not made into a pictorial frame, entirely relevant material served a satisfactory purpose. This rule may be applied to almost any article.

The border of an advertisement is to be likened unto the proscenium arch of a theatre. Many varied scenes are staged in the same space, but the arch remains the same, as a rule. In some theatres, the proscenium decoration is of such an aggressive character that it actually detracts from the play and its scenic investure.

A well-known manager insists upon so disguising the base of this proscenium arch in his own theatre that it takes on the spirit



Fig. 48.

Left.—Bold, simple, with no attempt to deal in subtleties, this composition features the container as a mortise for text.

Right.—Effective indeed, and business-like is this frank use of the frame as an attractive border for both text and allied illustration. Commercial it may be, but the advertiser does not seek a highly artistic composition.

of the play which he is giving to his public. It is a drama of Japan, and special ornamentation is built around the arch which is Japanese in spirit; or, it is a play concerning fisher folk of the Maine coast, and nets are draped over it. The idea is primitively



Fig. 49.

Left.—The question is answered by the product, which, skilfully arranged as a border, forms a question mark.

Right.—Is it not admissible to say that forming the border and type mortise of the product, in this series, is far more sensible than if mere decorative themes, or familiar straight rules were used? It is possible to show the goods actual size, moreover.

obvious. But this producer's arguments in favor of his plan are akin to the needs of advertising. He believes that everything of the environment should be in sympathy with the play he is producing. There must be nothing to detract or to clash. He might even burn oriental incense during the run of the oriental play. It is all helpful atmosphere.

Borders for advertisements are, therefore, proseenium arches. They can be plainly irrelevant, or they may be keyed to fit the mood of the little advertising play which is being produced for

a large and discriminating audience.

The subject, as a whole, in important, because often those advertising displays which are most significant, individual, impressive, and compelling, are based on the pictorial border, formed of the product or allied interests. A manufacturer of cigars places his text within the magic circle of a ring of smoke; a maker of soap individualizes his campaign by setting text within the colorful outline of bubbles or of frothy lather. His borders mean something and are interestingly decorative at the same time.

It transpires, moreover, that a product is of such a peculiar shape that to emphasize this contour becomes of very practical selling assistance in an advertising campaign. The maker of a non-skid tire had a tire tread design which was unlike any other on the market. Realizing that here was a subject to which the average person paid little attention, a campaign was started which stressed the design in question, enlarging it and mortising it out to contain space for text and other illustrative material.

A manufacturer of syrup mortised the outline of its can, a container of unusual style and form. Elsewhere he reproduced it in detail and placed all of his messages within the pictorial mortise. The objective was promptly realized.

One of our most famous showmen once said that he would rather have a sign suspended from the back of an elephant than to print it page size in a newspaper. His logic was simple. He had a frame which was animate with interest. The human eye, often jaded, requires some sort of stimulant. Advertising stories can be set off by any number of expeditious ideas.

Ten years ago, a maker of country sausages, starting on a small scale in local territory, conceived the scheme of running two column newspaper advertisements, the brief copy of which was type set inside the outline of a young pig. And it was his



Fig. 50.

Upper Left.—The manufacturer specializes in fine woodwork for homes and this artistic border, made up of the very product which is advertised, therefore itself takes up the job of selling, as opposed to non-committal decorative schemes which, while pleasing enough, would not relate to the subject in hand.

Upper Right.—Crude, perhaps, in the working out, but effective as employed for trade magazine advertising, the mortised product supplies an answer to the question: "what is the border to be"?

Lower Left.—A characteristic feature of the product's wrapper is a distinctive name-plate mortise made up of curved lines. By employing this as a frame for illustrations, the selling theme of the container is strongly emphasized.

Lower Right.—Fenestra comes to life, as a product, in the matter-of-fact detailed border.

argument that his sausage meat was made from tender, young porkers.

For years he ran only the pen outline of a pig, and today the firm is a national advertiser with national distribution. The border might have been line rules taken from the job lot supply of small-town makeup departments. But a border was instrumental in success. A certain needed atmosphere was established.

The example may be obvious, humble as to subject, but it is none the less significant. Pictorial borders, where they are born of the product, may easily talk an illustrative language of their own.

#### CHAPTER XI

# DISPLAY COUNTER IDEAS

Some advertising campaigns of necessity must feature not one article but many and must accomplish it artistically, with no sense of crowding, of scattered composition, nor of visual confusion. Indeed, this school of layout is legitimately popular and, although once extended as a sort of commercial pacifier to the advertiser himself, is now so skilfully negotiated that an idealist would find little room for complaint.

Many lines of products call for show counter display, correct proportions retained, and relative features brought to the public's attention in group style.

The former method was unattractive because it followed the art ideas of the catalog page. Articles were scattered over a page with slight attention to the niceties of balance and of composition. As a result, such advertisements were cold, and uninspired by any effort to introduce novelty of basic plan.

Gradually the advertiser came to appreciate that many classes of objects could be placed in a given space and their presence explained by the idea which segregated and brought them together. A manufacturer of medicine requisities had, for years, followed the catalog scheme, and his advertising was unattractive in a physical sense. A quite obvious expedient at once corrected this weakness of illustrative display. A grouping of eighteen or more articles on the white enamel shelves of a typical bathroom wall cabinet suggested a complete assortment under the head of medicine cabinet requisites. This was where they were to be found and this was where the average person would be apt to see them. With no waste of valuable space and in a natural frame formed by the outline of the cabinet, the entire line, labels readable and facing to the front, were segregated and yet held together by the reading matter where once their scattered composition confused the eye and made study arduous.

Illustrations of this school can be prepared either by assembling them in an actual cabinet, photographing the aggregate

display, and retouching it where detail is faded or lost, or by making separate camera studies of each product and mounting them into an original drawing of the cabinet frame. The former is by far the easiest and most economical method.

In similar fashion, an advertiser of sundry aluminum cooking utensils transformed mere catalog page showings of the lines into an attractive, even artistic illustration. Twelve featured utensils were posed in and on a modern kitchen stove at points where they would go into action.

The trick, if trick it be, seems to be in finding a simple accustomed display rack, where such articles are located under natural working conditions, the more likely and unaffected the situation the more satisfactory the composition.

The question naturally arises as to whether, although this idea is available for a single advertisement, the same illustration could be run continuously throughout an entire campaign.

Consider, again, the advertiser of medicines in package and bottle form. Working on the foundational idea of the group in the cabinet, the following possible arrangements suggest themselves:

The line displayed on a drug store counter. Goods on shelves in drug store.

Table in a hospital receiving room.

On a laboratory work shelf.

Placed, as if for study, on physician's desk.

Grouped within outlines of prescription blank.

It is always permissible to present different perspective views of the same composition. Thus, the cabinet could be shown full front view, from various not too acute angles, from above and below, and under widely different lighting conditions. The cabinet on the wall might be illumined by a beam of light from an unseen electric source and this shaft of radiance would provide another attention-compelling feature.

There is really nothing unusual in such ideas for group composition, and this, in a sense, increases their value. That they are so obvious doubtless accounts for their infrequent use. The ideas which are everywhere visualized around us are often the last ones to be set down on paper. There is a strong tendency to search for the exotic or the super-sensational.



Fig. 51.

Upper Left.—A somewhat cluttered composition, displaying the advertiser's line, but there is a certain attention-compelling value to the poster layout and the reproduction of cooked foods makes it intensely practical. One of the developments leading to the new style of composition. A much better page designed for the same company visualized the line in a pantry.

Upper Right.—The shelves in a housewife's cupboard made to represent the very natural and unaffected setting for the manufacturer's line

Lower Left.—More formal and catalog-like composition, with no attempt at eleverness. Well-mannered and attractive.

Lower Right.—A very extensive line shown in a compact and business-like setting. The scene is in a retail store, and the goods are arranged normally on a display stand supplied the dealer. Such photographs may be taken from the actual exhibit and with posed models.

A campaign given over in large measure to the showing of a comprehensive line of canned goods was characterized by layouts and art work which had a marked tendency to cheapen the traditions of the concern. Crude borders held reproductions of the various cans. This was about as far as artists had ever gone in the direction of embellishing the series, and it was deemed advisable to picture not one or two, but many, of the leaders in the line.

At last came a study of the housewife's pantry, with the shelves attractively covered with scalloped paper. She had neatly arranged the canned goods on these shelves, and, as in the case of the medicine cabinet, an almost perfect composition was achieved.

Another advertiser of a grocery line simplified his problem by creating what was virtually turned into a secondary trade mark, which could be introduced in every display in a variety of sizes. A typical home market basket was filled with the products, each label turned outward.

It is the scattering of a number of articles which dissipates interest and inartistic composition. Segregate them and bind them together pictorially, and the display profits vastly.

A type of group picture which serves its purpose well, while delighting the dealer, is reproduced in this chapter. The line of Mirro aluminum ware was photographed on the special store stand supplied by the manufacturer and under conditions which bring out the individual pieces.

The presence of customer and shopkeeper in the same composition supplies a touch of animation which is too often missing in such illustrations. The camera is the artist and specific attention is paid to lighting.

Where it is practically impossible to arrive at pictorial settings of the character described and where products must be grouped rather formally, background accessories may relieve the commercial aspects of the composition. The advertising displays for Oncida Community silver plate demonstrate a very high standard in this respect. Backgrounds are formed of photographed linen pieces, exquisite and intricate as to hand work, lace, inlaid design, and of pieces of silverware superimposed upon these beautiful surfaces, relieved by shadows and highlight reflections. It should be mentioned in passing that some of these extraordinary laces were photographed from rare examples at a New York museum.



Fig. 52.

Upper Left.—Helter-skelter composition, making a pattern background of the many products and effective, none the less.

Upper Right.—What could be more natural and decorative and unaffected than this line of medical accessories grouped within the art-frame of a typical bath-room medicine cabinet? The problem of picturing many different articles in a compact manner, is thus shrewdly achieved.

Lower Left.—An ordinary kitchen range supplies the art setting for a series of kitchen utensils. The old idea was to sprinkle them over the page, catalog

Lower Right.—One of a familiar series for Community Plates. The line of products is superimposed upon exquisite table linen and therefore makes an appropriate setting.

The Oneida campaign, used recurrently, is not without the bounds of the general plan of procedure advocated here, because silverware belongs on just such showings of fine linen, and the rare patterns of the series will attract women who must recognize the marvelous workmanship.

How are these effects obtained? One method is to fasten the fabric to a board, stretching it out evenly. If such fabrics, as in the case of the elaborate lace designs are of open-work, they are mounted on black cardboard which brings out their every detail.

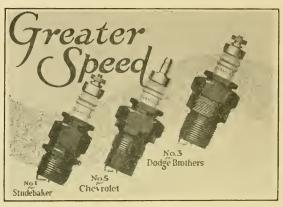


Fig. 53.—A simple method of grouping three members of a family of products. But the illustrations are from skilfully retouched copy, tricked out with sparkling highlights and contrasting tones. The delicate decorative background lends "class atmosphere."

The silver is then arranged on the lace, held in place by putty or art gum, but unseen from the camera's angle. Special mortises, name plates, and captions can be painted in on the print. Retouching may be necessary, particularly in the matter of shadows and highlights. It is also possible to make separate photographs of the two planes of interest and to patch them together.

Consider the problem of an advertiser of decorative linoleums, whose products depended largely on their attractive patterns, for reader response to campaigns. It has long been a common practice simply to incorporate swatches, or squares of patterns, but this was never wholly satisfactory because of their limited range of design, and to place them artistically in a composition is a nightmare to the layout artist.

A remarkable photograph taken in a linoleum department formed the basis for an entire series of far more satisfactory illustrations. As in the majority of the instances mentioned, the setting was a thoroughly natural one and a battery of complete rolls of the product was featured, to say nothing of the linoleum rug spread on the floor for a prospective purchaser. A more complete showing of patterns was not the least of the advantages of this idea. Reproduced in colors, the photographic studies were strikingly successful.

A similar case has to do with a campaign for fine linens. Joblot compositions, with individual pieces clumsily arranged on a

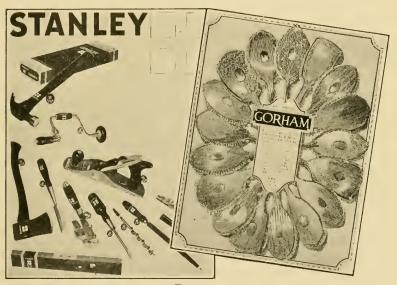


Fig. 54.

Left.—Rather ruthless in the manner of grouping, but strong, compelling and original. The basic idea has been used for a year's campaign.

Right.—An admirable grouping of a wide line of hair-brushes, made into a decorative composition, and given added charm through the medium of an original pen and ink rendering.

gray background, gave way to human interest pictures, with the product introduced as a living part of the scenarios. The housewife might be just arranging her linen supply in a cabinet, with every drawer open and shelves exposed; or, she might be just removing them from the large basket of the week's laundry. The best show counter displays are those, of course, which permit of touches of life and of action closely associated with the products advertised.

Where, as in the case of a manufacturer of many brushes used in homes, a salesman's sample case supplies an ideal setting, the campaign may adopt this one idea as a standard pictorial theme, perhaps featuring in larger size one certain brush from the line.

A great packing house has used a toy kitchen with its sundry articles of furniture and of utensils in miniature. The toy is lithographed in full color, and the tiny packages are faithful reproductions of the larger containers of the line. This cutout is supplied to dealers, given to those who write in, for a nominal sum, and reproduced adequately in national advertising.

It is seldom wise, in a composite drawing of many objects, to throw one or more out of size key. People are apt to get the wrong impression from such illustrations. It is well enough to enlarge one or two leaders so noticeably that the disparity is understood.

The modern catalogue displays a tendency to employ these animated group studies, where from six to a dozen articles are included on a single page; and some ingenious layouts have been evolved.

A book containing the complete line of a china house formed the cutout cover of a period china closet, while the inside pages were photographic reproductions of a dozen and a half equally effective closets, the china artistically arranged and visible through the glass doors.

A somewhat similar idea made use of backgrounds of jewel caskets, in which the manufacturer displayed to admirable advantage, the 200 products put out by his company.

Display counter layouts have come into their own of recent years. They were doubtless first inspired not only by a desire to get away from the conventional page makeup of a past regime but also by the novel display racks and devices supplied dealers, where there is a line to place on exhibition. The National Biscuit Company, featuring a dozen or more kinds of products in as many attractive containers, invented a practical store self-seller, which, when reproduced in its natural colors, became a magazine illustration of far-reaching sales value.

#### CHAPTER XII

# IMPORTANCE OF WHITE AREAS

One of the most dangerous practices connected with modern advertising composition, layout, and art embellishment is to measure the value of space by how much can be crowded into it. That the uninitiated and sometimes those who should know better periodically misjudge in such matters may be credited to a quite natural consideration of the economics of space buying.

An advertiser, using a number of newspapers the country over, decreases the space used in each advertisement of a series, a line or two, and the saving aggregates thousands of dollars. It is an actual fact that by cutting his copy and eliminating eighteen words, one national advertiser kept \$43,000 in the till. Every fraction of an inch of space, in any medium, costs money, and when a sizable list of publications is on the list, these fractions loom large in the reckonings of the man who foots the bill.

It is, therefore, excusable to cut sharp corners and to make the selection of sizes a matter of scientific and even psychological analysis. It has happened in any number of instances that a single-column campaign has achieved practically the identical results as the schedule which called for twice the amount of linage. That advertisers should zealously watch this problem is at once logical and wise practice.

There is a point, however, beyond which it is dangerous to go in building the advertisement, with such economies in view. To pack the space to the brim with text and illustration is to proportionately decrease its interest, its power to command visual attention, and its artistic atmosphere. An advertisement must attract the eye and must combat competition in display. However worthy its contents and however perfect its illustration and typography, little avails if, physically, it fails to make a suitable appearance. To make an advertisement stand out, in mixed company is as great a present-day obligation as its message.

On a magazine page made up of four units, or more, or on the newspaper page, where competition in display is aggressive, the builder of the advertisement is virtually compelled to take neighbors into consideration.

And of all the known methods of securing adequate display value, liberal allotments of white space is conceded to be the most effective and the most unfailingly certain. White space, wisely distributed, is, in a sense, a protection for the type and picture. Such margins of white fight off surrounding competition. They provide essential contrast.

On a newspaper page, in testing this out, create two twocolumn advertisements. In one, permit the material to run to the outer margins and fill all available space; in the other, condense picture and text and introduce a border of white around

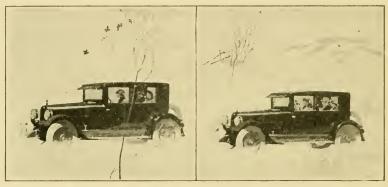


Fig. 55.—White was actually made an artistic asset in this remarkable series in which it played such an important part. By eliminating detail and allowing an unusual volume of "white space," the cars were gracefully emphasized.

the message. Note with what absolute certainty the second display attracts, then holds, the eye.

It it not theory, it is science. For exactly the same reason it is easier to read typography which is openly spaced and indented. The advertisement which has open areas, or breathing spaces, of white paper is more inviting to the eye and commands visual concentration.

White space is an automatic creator of contrast, and contrast is almost invariably the secret of compelling display. On a newspaper page, there is apt to be extremes of condensation, compact masses of color, "tight" areas of type. When, in the midst of this congestion, there is placed a simpler composition, surrounded by empty space, the oasis formed is inviting to the eye.

Paste a piece of white paper of even the most modest width on a printed page, and it will eatch one's gaze instantly, although there may be accompanying elements of interest, such as headlines, half-tones, and heavy black illustrations.

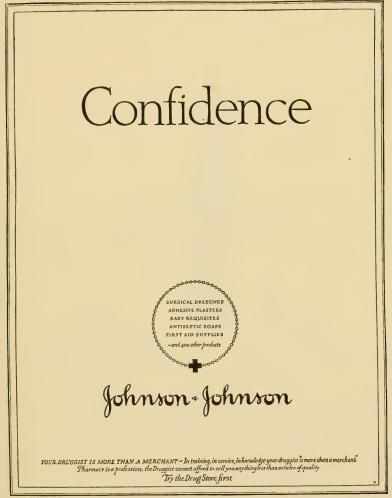


Fig. 56.—One dominant word "set off" by a liberal expenditure of plain white paper. Surely, by way of contrast, such compositions will attract added attention.

There was a time when advertisers believed that power of display, in commercial designing was dependent upon how much



Fig. 57.—White space becomes a quite material part of the plan of this campaign. With so much "cluttered" advertising, the simplicity of the composition is refreshing to the eye.

black was employed; the more masses of black in a picture, the stronger it was sure to be. The fallacy is quickly uncovered when several densely set illustrations on the same page compete for attention. One black area nullifies the other. It is equally true, however, that if many advertisers adhered to the principles of white space as an attention compeller, the novelty would not be so pronounced. They do not, and it is doubtful if they ever will. In any event, the display protected and held aloof by white



Fig. 58.—No background, no unnecessary and complicating accessories. And white paper is made to pay its way.

margins is certain to be more dominant, regardless of competition in its own sphere.

White space must be looked upon as a practical business asset. White space must be considered as essential as the illustration itself or the type display. When one paper manufacturer issued a series of messages, his slogan was: "Paper is part of the picture." It might well have been paraphrased to suggest that liberal margins of white are also a part of the picture. That nothing is actually printed on these white areas does not mean that it represents waste. The advertiser is paying for a frame for his advertisement; he is buying a target, to the bull's-eye of which vision speeds with uncanny accuracy. White paper is restful

to vision. The eye has no work to do here, and in an area of much advertising and of continuous battle for dominating overwhelming display, these rest zones lure the average person's gaze.



Fig. 59.—Throughout this campaign, strategic use of "plenty of white space" made the displays "stand out" in newspapers, regardless of illustrative competition on every hand.

Advertisers are led into error by the common custom of judging an advertisement, in a physical sense, by its appearance in sketch form or as a proof, detached from the environment where



Fig. 60.—Greatly reduced showing of a large-space newspaper advertisement in which the judicious employment of areas of white space made it powerfully dominant.

it must at last seek its audience and compete with many other advertisements.

A layout which provides for text and illustration monopolizing all of the space may present an entirely commendable and satisfactory appearance. There is no competition—It has no battle to fight. There is no confusion of attention. One advertisement is seen and one only.

Place a presumably admirable piece of copy in mixed company and there is disillusionment. Elements which appeared to provide power are, in reality, weakening influences. The advertising display relieved and safeguarded by safety zone of white, most surely proves itself when it is in the midst of competition. Nothing can seriously detract from it because it has erected a barrier across which no confusion may leap. It is segregated by its frame of paper. It bids competitive display stand at a distance.

Considered in the light of attention-compelling value, and as a means of making an advertisement stand out where display competition is unusually keen, the following fundamentals in the use of white space may be looked upon as academic. White space:

1. Isolates type and illustration from surrounding matter.

2. Furnishes the advertisement an immaculate, well-groomed appearance.

3. Compels attention; scientifically, it attracts the eye.

4. Provides individuality of layout over the conventional average advertisement.

5. Tends to make type more inviting and legible.

6. Helps to emphasize the illustrations.

7. Provides essential contrast.

8. May erect natural hurdle, over which the other fellow is unable to climb.

9. Gives tone, character, and aristocracy to composition.

10. Makes everything centered in it more dominant and compelling.

11. Provides the most sensible of all settings for the message.

In its more important phases, therefore, aside from the artistic consideration, the use of open margins is, first, a means of attracting added attention to the advertisement. No display which employs it liberally and wisely need fear being overlooked. There are, of course, other points of commendation, and these are largely concerned with the illustrative feature.

The greatest harm which can befall a picture is a confusion and congestion of unnecessary detail. Although the advertiser may not care to use wide margins around or up one side of an



### ELSIE DE WOLFE

Interior Decorations Antique Furniture Objêts d'Art

677 FIFTH AVENUE NEW YORK CITY



#### 0 T Н E

THE CHARACTER OF THE CLOTHES DEVELOPED BY THIS ESTABLISHMENT IS PRECISE IN ITS ADHERENCE TO ENGLISH CUSTON STANDARDS.

READY-TO-PUT-ON TAILORED AT FASHION PARK

FINCHILEY SWest 46th Street NEW YORK



#### How to be sure baby's bottle is clean

How to be sure baby's bot There is one sure way to be certain your baby's bottle is safe and santary. Use the Hygean Nursung Bottle.

The mouth of the Hygean is as wide open as a strinking gibt of the substantial particular and the surface and the surface and the surface was a strinking bab every part of this bottle with a cloth. No brush needed for cleaning—no funnel needed for filling. The improved, patented Hygean Nursung Bottle has a breast with a rib that prevents collapsing. It is posturely the only breast mipple having this feature. Bread and flenible, the Hygeas breast is easy to slip norto the bottle; and is sollie mother's but wearing usary. Sold by drug stores everywhere.





Fig. 61.—Examples of the expeditious use of white space.

advertisement, the illustrative feature will profit by white space. In many instances, the picture without a background is vastly preferable to the one in which every inch of space is cluttered.

Art work of all kinds is susceptible to the beneficial influence of such vivid contrast as white paper provides. The newspaper illustration is at its best when the artist eliminates non-essentials of detail.

When it chances that one object, or figure, in a composite picture must be emphasized and limelighted, the areas of white come bravely to the rescue.

An experiment of this kind has been tried by an advertiser of automobiles. Because pages in magazines were the rule, in at least one phase of the work, the element of competitive display was not a factor. The advertiser "owned" the page in advance. Attention was not divided. Competition was a negligible quantity. But this advertiser was desirous of making the ear the dominant note in all illustrations.

These canvases portrayed cars and occupants, with a guarded amount of background. It was no mere case of silhouetting an automobile in an area of white paper. There were trees and hints of distant hills, houses, and landscape. In every composition at least 50 per cent of the total space was given over to paper stock. There were no over-all tints and no wide areas of shading. As a consequence, attention was fastened upon the car which was, in every case, the center of the pictorial target.

When the campaign calls for single columns, half pages, or quarter pages for magazine use, here again margins perform an unfailing service in the matter of providing that contrast which holds competition at a safe distance. And, after all, this is one of the secrets of the attention-compelling display; it does not mix with other advertising. The segregation is priceless.

Several newspaper pages, representative of their class, are reproduced in this chapter, in greatly reduced form. They form strikingly uncontrovertible evidence of the practical asset of white space. They prove that the eye will seek the open areas and the advertisements which are noted for their breathing space. In natural size, the same truth is intensified.

No advertiser need fear that his display will be lost or smothered by other advertising and other distractions, if he will study the possibilities of marginal doctrine. And this is just as true of the very small advertisement as it is of the larger campaigns.

A famous national advertiser pays a visualizer for his knowledge of what to leave out.

Why is it that certain editorial forms of makeup in straight typography win the tribute of concentrated attention from the reader? The eye pounces on them with a sense of obvious relief. There is a desire to read, even before the character of the message is sensed. Spacing, marginal work, and areas of white are a relief from the everlasting condensation of the general run of type setup.

Nothing is gained by cutting down the amount of copy, and then spreading it out to fill a given space. Nothing is gained by showing illustrations in bold closeups and then permitting them to run from side to side and top to bottom of the layout.

The volume of white space around and about them is the deciding factor in their power to arrest attention under any and all circumstances. Advertisers will do well to look upon white paper as one of the most valuable and constructive forces in modern display.

#### CHAPTER XIII

#### STRATEGIC USE OF BLACK AREAS

One of the most common errors in any consideration of the carrying power and attention-compelling value of a commercial illustration is to assume that unusually liberal areas of solid black, either in a line drawing or in a wash original means invincibility of display. This belief is particularly prevalent among those who prepare advertising for newspapers, trade journals, and farm magazines. Heavy masses of black are injected with little or no consideration as to the fitness of things. It is used because it would appear to dominate over surrounding displays. In a sometimes selfish desire to "kill off" the competitors' advertising, these campaigns smash their way, rough shod, through the press.

This situation reached a state where many of the more exacting newspapers set up office rules which promptly prohibited solid blacks, save when there was a legitimate reason for them. If the thing portrayed is black, then the advertiser may employ it; but if masses of black are introduced for no better reason than to dominate ruthlessly, such areas are officially edited in the newspaper office by a department specializing in it, or the advertiser may after a warning, handle the problem himself.

From the newspaper publisher's point of view, the objection to overly dominant blacks is fundamentally sound. Spotted, broken pages, considered in the aggregate, are displeasing to the reader. They disturb any restful contemplation either of news or of advertising. They are brutally distracting. Nor does this mean that the eye is pleasingly lured to them. They are not, of necessity, attractive. The modern well-conducted newspaper strives for pages which, while strewn with advertising, are nevertheless a composite, closely knit mass, with no one thing standing out to a considerable degree.

Ethically, the newspaper does not look with favor upon any advertisement which palpably elbows other advertising off the page and out of the vision. Campaigns should share and share alike. If they dominate at all, they must do it by virtue of

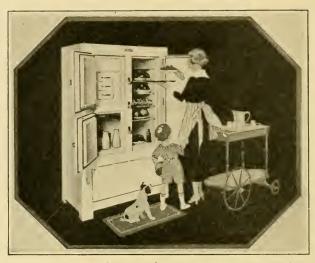


Fig. 62.—Black, boldly dominant, made to serve a useful purpose in emphasizing a white product.



Fig. 63.—Another example of the strategic use of black.



Fig. 64.—The background provides strength.

skill in composition, artistic or illustrative quality, or power of text and headlines.

A picture of a black automobile can be shown exactly as it is; a picture of a building may not have heavy black shadows. The distinction is obvious. Masses of black are in good taste when they are an inherent part of the character and appearance of the product itself. Even black lettering is stippled and made lighter in tone.

The process of bringing illustrations, violating newspaper rules, to an acceptable appearance is mechanical. There are numerous

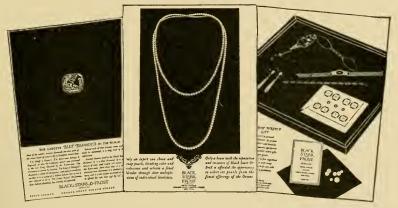


Fig. 65.—Three skilful adaptions of black, featured, as a campaign trade-mark touch of individuality. It is unfair to judge them from these greatly reduced engravings. The series was considered revolutionary.

engraving methods of arriving at it and in the majority of cases, the actual plates are "treated." Advertisers who are insistent upon black illustrations for newspaper use might study their schedules in advance and make copy conform with the rulings accepted by other successful advertisers.

There are no such restrictions in the matter of standard magazine advertising. The amount of black used is entirely discretionary with the advertiser. Satisfactory printed results are certain, which is not always the case with reproductions on cheap paper stock. The use of large areas of black becomes an artistic study. It is done with wisdom and with restraint. Black may become something akin to a mark of advertising identification for a campaign.

An instance of this can be cited: The firm of Black, Starr and Frost, jewelers, after a careful investigation of the advertising

in such journals as the firm was compelled to use in making up a scientific schedule, found that while there were numerous campaigns of photographs, of original wash drawings, reproduced in half-tone, and of pen-and-ink, dry-brush, and other art mediums, there were practically no campaigns using heavy black to such a liberal extent that the public might grasp it as individuality in a series.

Pages were originated with black as the one dominant note. The area of black constituted no less than 80 per cent of the display. Black, with poster combinations, was actually transformed into an advertising asset. A string of precious pearls was superimposed against a simple square block of ebony, with no accessories. Two pieces of silver, in half-tone, were likewise featured on a single page. A startling composition was that of one blue diamond lying on a block of black.

This was not done, however, to dominate, to detract from other advertising. It was the soul of the campaign. It was the note which individualized it. Diamonds, silverware, pearls, whatever the product, stood out as never before in any previous series. The areas of black were valid because they constituted a display counter for the products advertised. The effect was much as if any one of these articles had been placed upon a large piece of costly black velvet.

The series was not permitted to grow monotonous. If several articles must be shown in a single page, then they were artistically arranged, as if they were lying upon an ebony tray, but the characteristic effect was not weakened. The most unimaginative person could quickly distinguish that this was one of a series of advertisements. Here was an instance, then, of black used advisedly to individualize a campaign and to provide contrast for the products.

A manufacturer of combs, alert to the knowledge that his product was not one unusual from a pictorial standpoint, sought a means of making it so. The combs were black. In the illustrations employed by the company, white, grey, and solid black were used. Flat masses of gray background, relieved by simple delicate motifs of white, held representatives of the combs and these were practically in black silhouette, with detail all but eliminated.

The product itself, normally black and intensified in the art treatment, was given buil's-eye position through the wise use of black and was provided with contrast by the gray tone and the intermittent whites.

In magazine work, illustrations in line and in graduating shades of half-tone are often made decorative, compelling, and poster-like through the use of solid black backgrounds. In the illustrating of a campaign for refrigerators, an advertiser employed these black backgrounds because the ice box was of white enamel, and the black, aside from its other virtues in the series, intensified the spotless finish of the product.

Black is valuable in an illustration, only when it is a means to an end. Too much black defeats its own purpose. An illustra-

tion overburdened with large areas of black is a vexation to the eye and tiresome to vision. It becomes somber, depressing, and heavy. For black, after all, is not cheerful; contrast gives it its true value.

An outline drawing in pen and ink can be made and a single cautious area of solid black introduced where it has a right to be; it will seem strangely interpretative. Use several similar areas and the value of any one decreases in rapid proportion.

Too much cannot be said on the subject of the relation of black with contrasts. Black may easily nullify the power of black, if there is too much of it and there are too many points of distribution.

The silhouette has attained its popularity solely on the basis of contrast, plus individuality of technique, but the more successful silhouettes are those which distribute values with scientific discrimination. Place a single figure, for example, in black



Fig. 66.—In its half page size, the blacks in this design served an interesting purpose, for, despite the strength of these areas, they only served to elaborate the detailed package.

against a white background, and it is startling and compelling. Muddle it up with background blacks, in addition to the main figures being in black, and the results are not satisfactory. The silhouette in black has a fascination, particularly when figures are thus represented.

Imagination fills in the missing detail. Show only the profile of a face in black silhouette and the observer's own mind begins instantly to imagine the details. Such silhouettes, however, retain strong points of individuality. It is possible, as a consequence, to retain an almost photographic likeness of the individual. This fact is familiar to all.

The use of solid black in any illustration, regardless of its subject or its art medium, is strong or weak, in proportion to the discretion used in surrounding material. The placing of contrasting notes in correct juxtaposition is one of the secrets of this. If there is a considerable area of black, it should be quickly relieved by a corresponding area of white or of some light tone value.

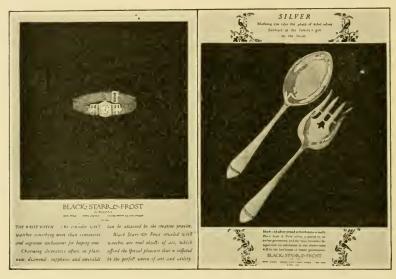


Fig. 67.—Large areas of solid black made to serve a serialized purpose throughout a progressive campaign. Line or wash objects superimposed against such areas, boldly and without fear. Yet there is nothing "funereal" about the illustrations as seen in their page size.

Too much black, in large areas, will cheapen an illustration if precautions are not taken. This applies more specifically to campaigns in magazines, where an aristocracy of atmosphere is desired.

That it can be made to work sympathetically with class compositions, however, is evidenced by the wholly artistic results attained by the Black, Starr and Frost campaign. Several of these fine advertisements are reproduced here and justify study. It would appear impossible to splash a magazine page with a solid black and at the same time preserve dignity, artistic merit, and

an atmosphere which must be associated with products of this character.

Specific attention is called to the display in which a pearl necklace is superimposed against a black panel.

The decorative elements, together with perfect composition in this case, hold the page aloof from such cheapening influences of solid black as have been mentioned. By placing the string



Fig. 68.—Various uses of generous amounts of black in order to give striking contrast where it is most essential.

directly in the center of the black area and by looping the pearls with rigorous, mathematical precision, the eye does not rebel at the volume of this black. The background becomes part of a design. And the tiny decorative motif at the bottom supplies an essential relief. With equal skill and understanding, the name plate display and two blocks of typography seem to fall into perfectly alloted spaces. They also serve to take some of the harshness from the simplicity of the background.

It is interesting to find that combinations of these same elements, in the main, are apparently without end. This campaign, long continued, did not find it necessary to repeat a composition. The same typographical makeup was not employed twice, and always those substantial squares of solid black provided illustrative and decorative character which individualized the series.

The use of areas of black is a responsibility. In the hands of the novice, it may do irreparable damage to any campaign. It may dominate to such an extent that the message in type becomes weak and inconsequential, or it may defeat the true purpose of the illustration as a whole.

An artist who has specialized in this field has his own effective method of knowing how much black to use and where to place it. He makes his layouts in outline, has photographic prints made the same size, and experiments with them until the best possible combination is secured.

#### CHAPTER XIV

#### THE ANGLE OF PERSPECTIVE

The abundant possibilities of perspective are by no means as fully understood or applied as they deserve to be. Perspective brings fresh viewpoints to compositions. It is such a plastic science and so adaptable that the most prosaic subject can be given new interpretation by even casual application of its rules.

In a rudimentary way, many persons appreciate that perspective includes elements of vision. To stand on the observation car platform of a moving train and to see the tracks converging on the far horizon is a simple visualization of perspective. The amateur who places his camera too near the base of a tall building and tilts the camera upward, to include the entire structure, discovers to his dismay that perspective has its pitfalls. Every snap shot enthusiast is familiar with the grotesqueries of unstudied perspective in the abnormal and distorted results which follow. The dictionary defines perspective as the "art or the science of representing, on a plane or on a curved surface, natural objects as they actually appear to the eye."

There are several technical branches of perspective, all of which are essential to a complete mastery of art, but the present treatise does not call for detailed analysis. What concerns the student is the application of the simpler forms to advertising art. It is a study in itself, heavily charged with diagrammatic analysis, although many artists seem to be born with a consciousness of its most subtle ramifications. Results are achieved without recourse to "vanishing points" and ruled lines. It will be well, nevertheless, to understand that the "station point" represents the individual's place and position, as he focuses his eyes.

Because there is such a thing as a universal station point, the tendency is in the direction of sameness. As things are seen in everyday life, under perfectly normal conditions, so are they put on the advertising canvas. This is the eye range and the station of the greatest number of individuals. Advertising,

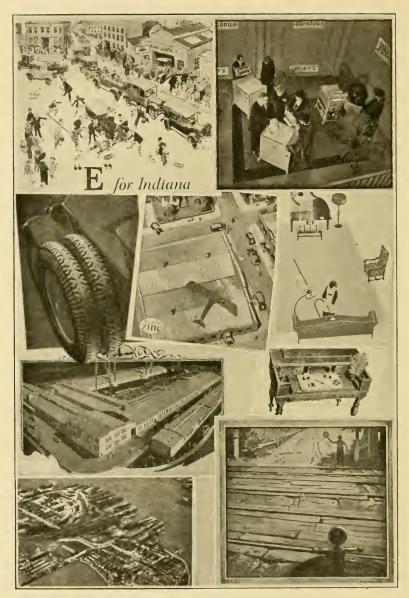


Fig. 69.—(See opposite page for explanation).

#### EXPLANATION OF ILLUSTRATIONS (Fig. 69)

In the "E for Indiana" illustration, perspective permits a broad vista of streets, many little figures and a "look-down" thoroughness of detail which would be impossible were the usual street-level perspective to be employed.

A very novel use of photographic perspective. The plan was used by the Advertiser in catalog work, in mailing folders and in standard magazine copy. Figures and products are posed, and the camera pointed downward on the scene from a balcony above. As it was advisable to show the INSIDE of the washing machines, when tops were removed, many of these perspective illustrations were, therefore, unusually serviceable.

Unique perspective for an illustration, by means of which the tires are shown

unconventionally, strikingly and are forced into immediate eye-range.

The product advertised in this airplane view was roofing, and by looking DOWN on his scene, the Advertiser brings out his story in admirable detail, to say nothing of the asset of originality of composition. Such pictures as this are very certain to command attention.

Vacuum cleaner illustration. It has been characteristic of many campaigns, the products of which are difficult to portray in pictorial form, to "look down" on various scenes, thus elaborating detail. Aside from the fact that the picture becomes commercially valuable, as telling a story, the compositions are strik-

ingly different from the "average run."

Factory scene. Normal views are those which are most often observed from the street level, from floor levels. But where buildings are to be illustrated, in groups, and where one structure is behind another, covering acres of ground, it is manifestly impossible to secure the panoramic effect save by looking down from above as in the accompanying characteristic drawing—an original, not a photograph. In a case of this kind, the camera is apt to distort.

By looking down on the desk, as well as other manufactured pieces, the advertiser allows you to see the more important details and features. In designing this campaign, the basic thought was: "Where people USE a desk is the part which looms largest in their eyes, therefore it was our desire to not only create a

novel style of illustration but to show the roominess of the product."

Photographic example of the wide horizons which are made possible, by means of "Bird's-eye" views as the camera is placed above the scene or the object. When artists are called upon to produce original illustrations of such

panoramas, the camera may supply supplementary working data.

Rutty road. An entire series of accumulative interest and advertising value, was devised by this advertiser, to exploit shock absorbers, depending for its originality, its unusual characteristics, upon the elements of applied perspective. The viewpoint of the artist and of the reader, is that of the person at the wheel of the car, skilfully portrayed. The series brought out the hazard of rough roads.

however, quite properly seeks the unconventional. It is urged to do so by virtue of the ever-increasing volume of similar campaigns. It is just as valuable for an advertiser to conceive a fresh viewpoint, pictorially, as to seek untrammeled ideas and copy.

And it is here that perspective comes to the rescue. It takes the most prosaic object or idea and supplies innovation both of atmosphere and of technical details. And because the public does not commonly see things from this viewpoint, it is more than ordinarily interested; its imagination is stimulated.

The average magazine, or newspaper, reader would discover nothing startling in the skilful painting of an automobile, if the artist should select as his perspective the visual street range commonly used. If, as was actually done, a campaign of illustrations was prepared, looking down upon cars and their environment, attention would be intrigued.

To present pictures of people and of things as they are not commonly seen is a proved advertising asset, provided attention-compelling value is of primary importance. Sometimes, an advertiser sets out to do this because he wishes to present an illustrative novelty, well off the beaten path. The far more legitimate use of perspective is related to an advertising need and a selling requisite. The product difficult to show is handled satisfactorily when perspective is varied. In other words, there is a commercial value to the idea.

It is possible more clearly to demonstrate this by referring to a number of conspicuously successful and workman-like examples. Studied perspective makes the illustration a better picture for the purpose. It assists chiefly in selling goods and in clarifying some special talking point, aside from its novelty and its appeal to the imagination.

The manufacturer of an appliance which is used in practically all of the departments of any large business had to tell the story of an intercommunicating system, whereby a dozen or more offices were benefited and served by the work performed. To picture one office, or one desk, would not be visualizing the story. Nor would a view of large offices, as customarily seen from the main entrance, fill this order. Offices were separated by partitions. No normal vista or photographic panorama could be made to cover the ground. An artist, working in skeletonized pen outline, dispensed with partitions and, from a station point

above, drew his picture of the complete floor space of a modern business, including workers at their desks. At a glance the eye took in this diagrammatic illustration and its message. Normal perspective would not have permitted a picture of this character.



Fig. 70.—Perspective permits the showing of the entire miniature railway system.

In practically all of the instances here cited, the perspective idea involved belongs to the "bird's-eye-view" classification, and this is by far the most popular and serviceable. It is as if the artist had drawn his picture from some position above the scene selected. He looks down upon it. The result is invariably a canvas which wins unusual attention, while delivering a precious selling message.



Fig. 71.—By the aid of perspective, an advertiser presents an illustration of a look-down view of an entire business-office floor-which would be impossible otherwise. The perspective thought was utilized throughout a connected series.

A firm advertising metal roofings at first could hit upon no pictorial scheme of an original character other than to secure photographs of buildings and installations exactly as had been done for years. Such illustrations would not feature the roofs. The side elevations were forced extravagantly upon the vision.

And there was an added reason why the old-style idea did not look encouraging; a part of the argument was to tell about certain types of roofs, structurally, such as, for example, the "standing seam."

An artist made an obvious suggestion. "If you wish to show roofs," he declared, "why not look down on them from above. A bird's-eye perspective is what you require. In this way, we feature the roofs, and dispense with almost all other non-essential detail."

A series was made after this fashion and it was instantaneously successful. By placing one large building in the foreground and by including just enough surrounding scenic investure and figure animation, the severity of the subject was relieved. It may be interesting to note that the artist made technical notes from airplanes and skyscrapers.

The picturization of large factories, industrial plants of all kinds, and views of institutions made up of countless small units would be out of the question were it not for the possibilities of perspective drawing, whereby, with floor plans and separate photographs, the

FIG. 72.—Perspective opens up more liberal vistas for the advertising illustrator. In this,

Fig. 72.—Perspective opens up more liberal vistas for the advertising illustrator. In this, one of a remarkable series, action is magnified and many little individual zones of interest can be introduced.

artist pictures his complex scene as from above. Ordinary cameras distort such panoramas. A picture made from the street would include no more than the buildings in the immediate foreground.

In the production of such illustrations, the modern airplane camera is of invaluable aid. Although the pictures taken can

seldom be used, they supply the architectural artist and panoramic expert with the material he needs. The production of illustrations of this type is a distinct specialization, and it is here that the rules and the mechanics of perspective are put into intensely scientific practice. Nothing is taken for granted and the eye is not trusted.



Fig. 73.—Perspective allows the advertiser to show his product when said product is in a hard-to-see place or position, as in this very striking example. The heater happens to be under the feet of the occupant of the automobile and no average, normal viewpoint would bring it out clearly. The artist, however, looks from above and down, over the shoulder of his figure, and immediately the advertised product becomes dominant in the composition. Moreover, it means an unconventional posing of the human interest units.

For a number of years, advertisers of carpets and rugs were a little disturbed and perplexed because illustration failed to adequately present the product. Sharp perspective displayed more

of everything in the room than the floor coverings. It has not been until recent years that resourceful artists put the look-down view to work, thereby visualizing the product as never before and making it possible to show pattern details. Even human figures are introduced and the most unusual views of them are obtained,



Fig. 74.—A most ingenious application of the rules of perspective. Looking down upon the product . . . a rug . . . the artist not only introduces pattern detail, which would be otherwise out of the question, but visualizes figures in a refreshingly attractive manner. To "look across" at a rug, as if standing on the floor level, would mean distortion.

which automatically adds another virtue to the idea, because novelty is an essential adjunct to advertising art. It has been often said by experts that there are few things more difficult to draw than a heavily patterned rug, or carpet, in sharp perspective. The modern method of simplifying the task is to spread the floor covering out in a large room and to photograph it in the exact perspective required.

This photograph may be mounted, and figures and accessories painted on its surface, the print serving as an accurate guide for colorist, for retoucher, or for the artist who may employ the photograph as a technically correct guide from which to paint or draw.

The value of perspective, in a commercial sense, as helping to elaborate a sometimes hidden or clumsily positioned product, is to be observed in a remarkable series for a manufacturer of automobile heating devices. The mechanical part which it was desirable to call to the attention of the prospect was the metal grill work plate set into the floor of the car. Because closed cars were, of course, the rule, the problem of properly illustrating this feature may be well understood. The task was made still more involved by the necessity of introducing figures which, in every case, were to reflect the comfort of the heating system. By looking over the shoulder of an occupant and down to the floor of the limousine, the artist overcame every supposed obstacle. The pictures were always striking and original in composition.

Photographs and original drawings of a certain electric washing machine proved of passive advertising value, because the exterior of the device counted for less than the inside mechanism. But to picture sectional views and strip off the outer frame meant to run the risk of presenting illustrations which were mechanical and complex and therefore not particularly interesting to women. Accordingly, several models were photographed from above, their tops put back. Enough of the exterior features of the washer remained in the picture to identify the machine, and the mechanism, which was novel, was shown admirably.

An advertiser's story for an entire campaign had to do with multitudes of people, hurrying along crowded routes of traffic. Four out of five of these people suffered from a common ailment. A perspective from the angle of the soaring bird helped to make this advertisement differ from the usual study.

A series of ingenious illustrations for another advertiser selected as their basic theme vistas of the street life of various communities. As many as two or three hundred persons and numerous duildings, animals, and motor cars had to be included.

They were cross-sections from city life. That the artist employed as his station point the view which might be had from the window of a four-story building allowed him to picture objects in full detail and with no overlapping of subjects.

The best perspective studies are the result of analysis. The artist does his best to see the object or the scene in the same way and under the same conditions which are to govern the reader's station point. This is more particularly true of technical drawings. In another generation, perhaps, when the airplane becomes demonstrably practical for the masses, the look-down view may lose its present novelty and attraction.

Some years ago, a genius drew a series of pictures which were worm's-eye views; that is, the artist looked up from underneath at the subject. Advertisers will go to any extreme to bring out their specific talking points. One maker of cars wished to feature parts of the chassis, and the worm's-eye illustration was exactly what the situation demanded. To see a thing and to picture it as it is not customarily seen by the majority of persons has brought out the unconventional advertising illustration.

#### CHAPTER XV

#### THE PRODUCT IN HEROIC SIZE

The illustration of the groups of tiny men tying the "giant" Gulliver to the ground in "Gulliver's Travels" serves as a striking example of what vivid contrast will accomplish, pictorially, when two opposing elements are placed side by side. Similarly, again, when Swift reversed the idea and the insignificant Gulliver was held in the palm of a great Brobdingnag hand, imagination was stimulated. Small objects may be given heroic proportions and added advertising value or they may be fitted into unique environment by the same interesting process.

The unusual in illustration is invariably sure of its following. Pictures which present the striking, the unaccustomed, the daringly original, are attractive to everyone. They are fairy stories told to an audience willing to make the story come true.

Advertisers frequently feel the need of concentrating solely upon their products. They desire the public to think in terms of a certain package, a machine, a cake of soap, or a kitchen cabinet. Where the thing advertised is new, its form must be quickly impressed upon public consciousness in a business-like manner.

One of the obligations of advertising, of course, is to familiarize the consumer with the physical attributes of the article it is hoped he will buy. He should not only recognize it immediately, when he sees it on display, but should also look for it. All of this has to do with the acknowledged psychology of purchasinghour contact, and is less a theory than it is thought to be.

The type of advertiser whose need for these odd pictorial approaches is peculiarly valid is one whose product is small and therefore difficult of illustration where accessories are employed. If the product happens to be a spark plug for an automobile and the illustration incorporates the showing of the entire car, plus figures, it is obvious that the actual reproduction of the product, if normally introduced, will be insignificant. Here is where the Gulliver-in-Lilliput idea makes a likely ease for itself.

An entire series of illustrations for an automobile battery featured the product in giant size, as compared with the cars. The Battery became the Gulliver of the campaign, and the automobiles surrounding it, were tiny Lilliputians. A battery is a thing hidden from sight. It is not seen when the machine is viewed in action. The advertiser is therefore faced with a double handicap; not only is the object he wishes to show small, by comparison with its native accessories, but it is also beneath the visual surface.

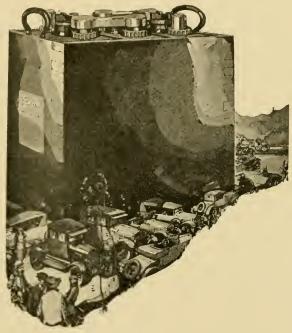


Fig. 75.—A storage battery is a product which, when performing its service, is hidden from sight. A mere reproduction of it, unembellished, would not provide impressive illustrative material. By giving it heroic proportions, however, and surrounding it with tiny cars, it is made to loom large in the consciousness of the public. The Exide series in which this plan was adhered to throughout, was spectacularly successful.

What are his opportunities? To visualize a faithful still life of the battery would not constitute a spectacular or unusual type of illustration. Indeed, it would be very commonplace. And, all the while, able competitors are to be considered. There is a likelihood of duplication of layout. To rise above the commonplace, each advertiser must plot out an illustrative scheme of his own. There is something of the orator and of the showman in

every advertiser, and justly so. He must make his product dominant.

In the case of the advertiser mentioned, the problem was overcome by deliberately employing the Gulliver idea. Immense battery boxes were shown, rising from miniature scenic investure and toy cars. If cars are contrasted to a battery visualized as higher than a skyscraper, it is certain than an illustration will be conceived which must attract far more than ordinary attention. The product gains secure dominance by a feat of contrast. If a battery a quarter of a mile high stood on the public square, passers-by would most assuredly pay it a tribute of interested speculation.

There has always persisted a mystery in connection with illustrations of this character, much as if there was a "catch" in it or a species of "black art" of the studio. The mystery of its accomplishment deepens where the picture is photographic throughout. The camera does not lie, according to popular fancy; therefore,

if it is a photograph, it must be largely true.

But the mechanics of production are simple enough. It may mean no more than the skilful dovetailing of two prints. result, in the case of the automobile battery, may be achieved by taking a photograph of a street scene and fitting into and over it an enlargement of the product. It is necessary to be sure that the perspectives match and are wholly consistent. They must both be on the same visual planes. In fact, the perspective must be perfect when building a print or the illusion is destroyed. is a not uncommon practice to make a pencil sketch of the illustration and to use it as the floor plan for the making of the separate photographs. A man, as tall as the highest building, can be made to walk along a city street, his head above the roof tops, and, to all intents and purposes, it will carry the conviction of some amazingly authentic camera study. Retouching may be necessary, of course, such as the silhouetting of the superimposed print, the shaving down of the abrupt edges, and the painting out of all places which might show up in reproduction. Occasionally, shadows are of practical assistance. The secondary technical requirement in combining prints is that the lighting cannot have two sharply defined sources but must seem to come from one direction.

The same general rule as to photographically prepared illustrations of this sort applies to all subjects, animate or inanimate.

The foundational, or background, print is mounted and the second subject placed over it in an advantageous position.

Giving the product vast proportions is a popular idea, and probably always will be, because of its remarkable possibilities. Unimportant and insignificant objects may be given exalted strength. Detail can be emphasized. Things which are not, in their own right, dramatic, can be given dramatic power.

By the mere pictorial expedient of placing the small figure of a golfer, in action, in direct juxtaposition to a large showing of the face of a club, an advertiser of such products creates an illustration which is in no sense commonplace and which serves several significant advertising purposes. The following elements of selling interest surround the article advertised in this way:

- 1. Possibilities of manufacturing detail, featured.
- 2. Creating of a spectacular type of illustration.
- 3. Combining of human interest with still life along new and original lines.
- 4. A picture which automatically creates its own interested audience.

Contrast in the techniques employed often assists in these pictorial illusions. It is not uncommon, where an advertiser desires to give added importance to his product, to render it in realistic style, while miniature accessories are in an entirely different mood.

Use will here be made by way of illustration of a series which was popular in its day and which ran continuously for several advertising seasons. The methods employed will be every bit as workman-like a century from now. It is a scheme which time may not wither.

In this case, a maker of hinges felt that former showings of his goods were far short of stimulating. The public in general could not be expected to grow enthusiastic over a photograph or original wash drawing of a door hinge. Certainly it lacked anything approximating the dramatic Besides, when a hinge was shown on a door, in relatively normal proportion, it could scarcely be seen.

A series of colorful studies of hinges was made; and superimposed across the lower portions of them were line or pencil drawings of various models of houses. The hinges loomed in gigantic proportions above the roofs of these tiny dwellings. As a consequence, hinges began to take on astonishing significance. It was rightly argued by the advertiser that hinges are of far greater importance than most people imagine.

Here, however, combination art techniques were of practical assistance. When placed side by side, the sketchy, outline pencil and pen drawings of the houses provided rugged contrast for the half-tone of the hinges. One relieved the other; one set off the other. There was no confusion and no melting of one object into its neighbor. Where such campaigns are planned, combination plates are advisable, that is, part line and part half-tone. This need not handicap the artist to any extent. The engraver knows how to secure technical perfection.

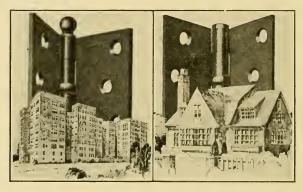


Fig. 76.—Illustrating a pair of hinges on a door, under normal conditions, would scarcely provide the advertiser with adequate material. The moment contrast is supplied however, and this contrast automatically making a small product seem giant-sized, the result is a serial theme which may lay strong claim to accumulative power.

Wearied of the monotony of illustrations, advertisers periodically break away from convention and go on a Gulliver tour, pietorially. They can be sure of one point at least; the product will not be submerged. It will claim the center of the stage. It will loom large on the horizon of the vision and of the mind. A cereal manufacturer with an unpretentious package placed a mountain-high container in the midst of a wheat field, 10 miles across, and at once the unassuming product is made to seem of aggressive visual importance. Such illustrations, contrary to popular opinion are no more difficult to make than others.

In a street parade of the industries of a community, the float which attracted the most attention was the perfect replica of a smoker's pipe, reproduced fifty feet in length and naturally colored. Smoke was made to rise from its bowl. People are attracted to such displays because of their original and unconventional character. They represent the unexpected, things not ordinarily seen.

It may well be asked, "Is exaggeration ever wise in advertising, even when obviously for effect?" The answer must be in the

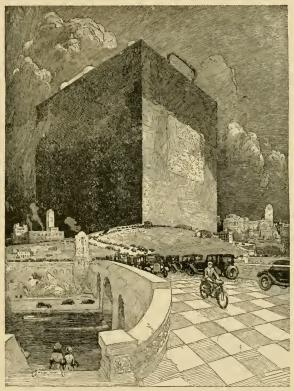


Fig. 77.—A battery box rises high above its surroundings and would appear to be a gigantic product, by virtue of relative values, as interpreted by the artist.

fact that people do not look upon illustrations of the Gulliver type as attempts to deceive. An enlarging glass is thrust before the product, with the best intentions in the world.

The human eye is strangely at uned to the normal. Anything which honestly startles it causes a sudden flash of interest, not to say admiration. Concentration is assured. For that moment or two an advertiser has undivided attention. There was

recently placed on exhibition in a museum the faithful reproduction of a common ant, enlarged to the proportions of a horse. The exhibit was crowded on all occasions. People were interested in detail and intricate organism. Ordinarily, a tiny ant might not have attracted a score of investigative persons within the space of a year.

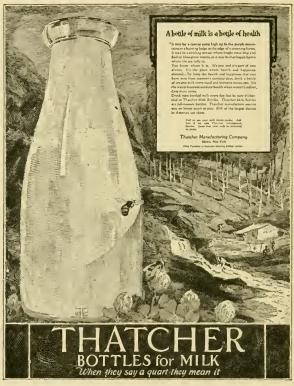


Fig. 78.—An ordinary milk bottle may not be said to form the basis of an extraordinary illustration. But when the artist combines unique technique, with a showing of the container, hundreds of feet high, sitting in the midst of attractive outdoor environment, a commonplace product takes on immediate visual interest.

To essories place accin the Lilliput class is no more than good advertising art. There is always a tendency for illustrations to minimize the importance of the product, because of the confusing volume of background detail. If, therefore, an advertiser can create a type of picture which puts the product forward, it fills the eye, while holding down the attention-compelling value of

accessories. In one way or another, advertisers of a certain class of products are seeking just such solutions as this.

The advertising page is the show room, the shelf, the store counter, and the salesman's display rack of printed contact. The closer it comes to a fulfilment of the retailer's demonstra-



Fig. 79.—A jar of salad dressing is made to seem as large as the island of Manhattan by a comparatively simple perspective expedient.

tion the better. If the background vista of the store can be seen through a haze, with the attention of the customer concentrated upon a single object, an ideal has been attained. If an advertising illustration focuses attention upon the product itself, glorifying it, giving it every advantage, and making it appear a giant by contrast, it would appear to fulfil its major obligation.

#### CHAPTER XVI

#### **OUTLINE TECHNIQUE**

There are any number of constructive reasons why an advertiser seeks a distinctive technique. It is commonly supposed that a sameness in technique throughout an entire campaign is employed more or less to hold the schedule to a common family resemblance as to physical attributes. In reality, the requirement is as fixed as law. People finally associate the technique of the illustration with the product and with the campaign in its aggregate sense. Keeping an entire series in exactly the same spirit is an advertising asset, in addition to making identification easy. Often a technique is chosen for the reason that it will attract greater visual interest in mixed company.

The "pure outline" school is important enough to have a chapter devoted to it. It is most commonly employed for the purpose of fighting off illustrative competition and it has no worthy rival in this field, strangely enough. This statement would appear, at first reading, to disregard tradition. It would be reasonable to assume that the more color or the more black and the greater volume of shaded area there is in a drawing the greater the power to offset surrounding illustrations.

But competition in display is to a not inconsiderable extent regulated by contrast. If statistics show that on the average newspaper page or on the average mixed magazine page the preponderance is largely of shaded illustrations or of those carrying large areas of black, it may be safely set down that a picture drawn in delicate pen outline, with no shading, no blacks and no variation of values or tones will make its presence felt immediately and in no uncertain terms. The element of contrast has entered into that of vision. It is for the same reason that, in a row of fifteen or twenty full-color street car cards competing for attention through power of rainbow extravaganzas, a simple black and white card will eatch the eye first, provided it has been scientifically put together.

In the newspaper field, one advertiser, an experienced and investigative student of the possibilities of display, has gone through laboratory tests to arrive at his conclusion. Because

## To men who attend banquets



The favorite peroration of orators and after-dinner speakers begins, "What this country needs, therefore, is \_\_\_\_," and the \_\_\_ may be anything from better hairpins to bigger, brighter, better after-dinner speakers.

But since 1879\* you haven't heard anyone say, "What this country needs is a better soap."

For in that year artived what may be called the soap-millennium. All the under-sea work in the bathtub—the constant searching for sinker-soap—which had wasted so much of men's time and patience, became at once unnecessary. The gymnastics of lather production were automatically cut down. And from an inconclusive labor of faith, rinsing grew to

be a mathematically exact science. Soap purity changed at once from a theory to a condition.

As the use of Ivory Soap ("It floats —99"/100% pure") spread countrywide, there was a noticeable improvement in men's dispositions; the home atmosphere became brighter, and much surplus energy was stored up, to be released later in the pursuit of fame, golf balls and cynical fishes.

Gendemen, it is necessary to admit that there are still men who have neglected the opportunities for self-improvement and social betterment offered by the daily use of Ivory Soap for bathing, face-washing and shampooing. What the country needs, therefore, is that these stragglers be brought into the fold. What makes out task so pleasant is that when such insociators souls finally do succumb to the blandishments of Ivory, they always become the most enthusiastic of its champions.

PROCTER & GAMBLE

"In October of that year the first cake of Ivery Soup year sold,

## IVORY SOAP

99 44/100% PURE

objective but provides individuality of campaign atmosphere.

IT FLOATS

At home— When you have Ivory (medium size) for your bath and shampoo, and Guest Ivory (the new smaller Ivory cake) for your face and hands, your soap equipment rares 100%.

Fig. 80.—It was never intended, from the inception of this significant series of magazine pages, that the illustration should be more than a mere postscript. The type story is the thing. An outline technique not only accomplishes this

he uses more space in a larger list of newspapers than any advertiser within knowledge, the results of eighteen years of con-

scientious experience must be taken seriously. No picture drawn for him is shaded; on the contrary, the lines are strong and simple. Having tried every available technique, he settled upon the most abbreviated of all, because he has found that by doing so his small-space displays are more certain of visual attention than larger pictures in unbridled detail. The many blacks in surrounding material and the full-shade techniques emphasize, by contrast, the vastly simpler compositions. Exactly the opposite would be true if the majority of advertisers suddenly

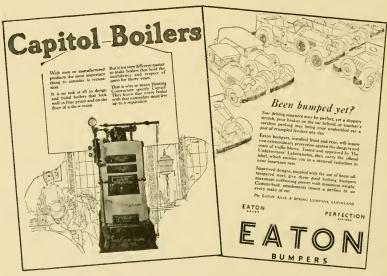


Fig. 81.

Left.—The use of a pure, delicately fashioned outline pen technique, for secondary illustration purposes, and to provide contrast for the main picture in halftone. Thus, one illustration does not detract from the other and each becomes a wholly separate unit.

Right.—Aside from the fact that the outline pen technique gives first importance to the typographical message, it also serves as a buffer for the product,

which, in the present case, is made sufficiently strong to dominate.

began to use delicate outline pictures. Then the picture made up of strong blacks would most certainly hold first place.

An excellent method of testing this out is to select a dozen or more heavily illustrated newspaper pages, whereon many competing displays are to be found, and to analyze the relative values. The outline illustration will hold its own and even more than its own in this mixed company. Heavy blacks form a setting for it and supply desirable contrast.

The same principle prevails on a magazine page which is composed of from four to eight individual illustrated advertisements. Contrast is invariably the life and essence of attention-

compelling value. And there are more full-shade, photographic, heavy black illustrations than there are illustrations in delicate skeletonized form. Aside from the novelty of their style, there is a scientific justification for their use.

Some advertisers feel that the reading matter is of greater importance than any illustration. If the picture is strong, cluttered with detail, aggressive, it is, of course, certain to overshadow the type. In the order of visual power, the picture comes first. If the illustration is in pen outline, there being no contrast and no change in the weight of these lines, the lightest-faced type will dominate, and display lines or name plates will be relatively more vigorous.

It is unquestionably true that where an advertiser has



THERE'S sound reasoning behind the man who asks about the bearings in the tractor he's buying. Keen sighted farmers know when the dealer says "Hyatt" they need ask no more because Hyatt bearings are an indication of the service built into the implement.

For a complete list of Hyatt-Equipped Tractors and Implements, write

Hyatt Roller Bearing Company

Detroit Chicago Cleveland Buffalo Mineapolt Philadelphi
Milwaukee Pitribungh Philadelphi
Philade

# HYATT

ROLLER BEARINGS

Fig. 82.—Clean, yet detailed outline drawing, skeletonized to the last degree. In the complete advertisement, it is second to name plate and display type.

a prejudice against illustrations which overwhelm the text, the shadowy cobweb pen picture is a certain means of establishing his form of display.

Nor is it necessarily true that any type of subject material need lose by this handling. Figure compositions or still-life studies can be made equally charming, atmospheric, and consistent with the stories they are to tell. That outline has its technical exactions any artist will at once admit. Elimination and simplification, are difficult from the studio standpoint. It is far easier to make a drawing in full-shade or emphasized by masses of black than to leave out everything except the bare essentials. In this simpler technique, every line must count, and there is a peculiar quality to the lines, a flowing, liquid freeness which few artists master.

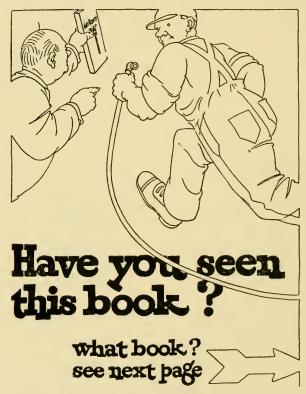


Fig. 83.—A very dominant illustration, held down in strength, by an outline treatment, in order to give display lines the chief attraction.

The methods by which "pure outline" illustrations are prepared are as varied as they are interesting. Some artists believe that it is best to finish a drawing in which there is considerable detail, and then with a brush and white paint, to stop out slowly and studiously portions which can be dispensed with, until the skeletonized version is attained. They find they cannot start out deliberately to draw in outline. It is a handicap, of which they are unduly conscious.

One of the most successful series used in recent years was largely an accident. The drawings in line, intended for magazine reproduction, were later to be used instead in newspapers. But it was immediately recognized that there was too much fine shading for reproduction on newspaper stock. The artist was



Fig. 84.—Four interesting outline illustrations, used in a comprehensive series, the objective of which is two-fold: First, both in newspaper and magazine campaigns, the novelty of the idea made the series individual and different. Secondly, type was never dominated by illustration.

asked to go over them and to eliminate as much as he could. They came forth a series of outline drawings of a peculiarly attractive and novel technique. Indeed, after their appearance in newspaper space, it was the unanimous verdict that the campaign for the following year would do well if the same outline plan were adopted. What impressed this advertiser most was

that, as used in magazines, the series stood out, as contrasted with the far more elaborate surrounding advertising illustrations, the majority of which were either from wash or photographic originals.

Another method of production is to first lay out an unusually complete pencil sketch, into which much feeling and considerable detail has been worked. Over this elaborate preliminary, the artist works, in outline, with a fine pen. But he has a perfect foundation on which to draw and is therefore far surer of what must go in and what can be eliminated.

The more pleasing illustrations of this school are made, incidentally, with one pen, which makes an even, uniform line. The moment too many qualities of line appear the charm of the technique is decreased.

When the subject matter has its base in a photograph, as sometimes happens, it is customary to have a silver print made from the original copy, and the artist works over it with water-proof ink. Then the detail of the foundation is bleached white with chemicals. Again, it is thought best, by some artists, to pantograph from the photograph on a clean white surface of board or paper, and prepare the skeleton outline from this guide.

Experiments, with a prepared full-shade pen illustration, are of the greatest possible assistance in arriving at an acceptable technique. An advertiser, having had a complex pen drawing made, began a system of graduating reproductions from the one original, down to the point, where, in the last example, the simple outline was established. There were eight steps, ranging from a plate made from the first shaded drawing down through various stages of elimination of detail.

These pen outline techniques are indispensable where, in a single display, combination of half-tone and line are necessary. Thus, the main illustration may be in half-tone, from a photograph, while accessory vignettes, equally important, are in line.

A sparkling contrast is secured, doing justice to both. But when the pen design, in juxtaposition, is heavily shaded, one detracts from the other.

If an outline drawing is desired, and an entire campaign is to be so mapped out, it is no more than good judgment to proceed slowly and to have several line engravings made, if necessary, printing proofs on the same grade of paper stock as will eventually receive the campaign. Having made his illustration, the artist goes over it a last time, with Chinese white, studying possibilities of further elimination. An engraving is made, the size of the completed series, and passed upon. It is likely that still further simplification will better the entire illustration. Faults which exist in a drawing may not be so obvious in the larger original and may only present themselves in proof form.

As a rule, originals in this technique should not be made very much larger than their reproduced proportions. Gradations of lines, and the composition effects are deceiving. Some of the more strikingly attractive outline campaigns have been drawn actual size, which means no disappointment in reproduction.

One of the advantages of the outline drawing, of course, is its infallible printability on even the poorest newspaper stock. It is only necessary to see that the etching is deep and that the areas of white are routed clean. Otherwise, there will be blurred "shoulders," where, because of the exigencies of fast presses and hasty make-ready, the plate shows up when not intended.

### CHAPTER XVII

## GLORIFYING THE HOMELY PRODUCT

Of comparatively recent development is the technical glorification of products which are commonplace, drab, uninteresting, and even ugly. Because modern advertising undertakes to introduce the consumer to the mechanics of production, and because it is a common practice to bare the hidden springs of merchandise in all lines, it is obvious that something must be done to give color and atmosphere, to objects which, in their own right, could lay no claim to popular interest.

The man who manufactures a lathe, an automobile motor, or a heating system, may see some beauty in his product but to the consumer, these are products, homely, crude, and lacking in imaginative pictorial appeal.

And there are thousands of such products, born of factory dust, steam, grit, and dirt, and appealing only to the creators of them. Industries, which, a few years ago, thought only of advertising to the plant manager, now undertake, wisely enough, to interest the ultimate consumer. It is a logical step, because it is all a process of education. The buyer of the automobile of today is asked to look deeper than body finish and orchid holders, and to demand this sort of motor and that sort of spring. And the cumulative power of the reaction is felt by the manufacturer of the automobile.

The principle holds good in almost everything manufactured. Advertising itself has cultivated an insatiable hunger for technical, mechanical knowledge. In order to make his campaigns appealing to the amateur, it has been necessary for these advertisers to search for a more attractive method of visualizing their goods, and the surprising part of it is that the artist has solved the problem. He has shown that technique, atmosphere, and artistic understanding, can give inherent charm to the ugliest object.

The working out of the theory has depended largely upon the operations and initiative of a new school of talent. A mechanical device, in the past, when pictured in advertising, went through

certain traditional phases. It was photographed under ordinary circumstances, and retouched by an expert whose catalog design training had fitted him for strict fidelity in matters of detail and formal, uninspired handling. He was not an artist; he did for his department what any engineer would do within his own province. He was painfully literal and that was what people

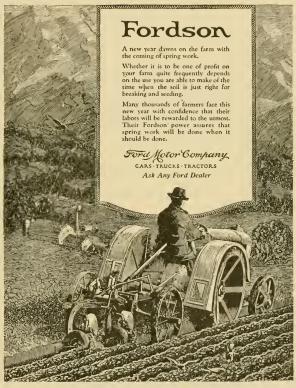


Fig. 85.—The little Ford tractor is not in the "beauty" class, but as presented here, glorified by means of a fine technique as to art, and surrounded by inspiring atmosphere, it takes on a new spirit. This was the spirit, indeed, of all Ford advertising art, once it struck its stride, because the public had grown to look "too far down" on a low-priced product. It was the object of the art embellishment to change this public idea.

expected of him. The difference between his efforts and the illustration of the modern school of art is fully as great as that between the portraiture of the photographer of yesterday, and the camera study of today, which brings people to life, by a hundred ingenious and subtle artifices.

Retouching, as it was known a generation ago, has become almost obsolete. Original drawings, or paintings, are made which are every bit as fine, as artistic, as the most ambitious figure composition. An inanimate object is humanized by sundry tricks of light and shade, elimination and addition, composition and pose, surrounding decorative embellishment, and

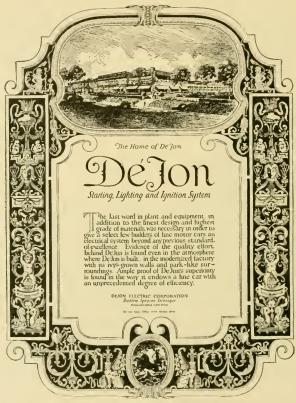


Fig. 86.—An example of how decorative borders and the "stage set" of an advertisement may surround the homely product with quality atmosphere. Any picture of the product itself, in this case, would be inherently commonplace, but well groomed typography and highly artistic trappings have taken the place of a mechanical drawing.

simplification. It is less essential to depict detail than to create an artistic impression of the thing in aggregate form.

The salesmanager of a large tire concern had ideals when it came to his advertising art. Returning from a trip abroad, during which he had visited every salon of any consequence, he called his advertising manager into conference and wrote out the following significant memorandum:

We have many competitors. Tire campaigns are at every turn, and it is the accepted desire and very natural precedent to show the product. But I have not yet observed an illustration of an automobile tire which was anything more than a catalog cut, a dull and inanimate representation of something made of rubber.

Now I see our tire in a different light. It is a bearer of burdens. There is something at once fine and human in its physical appearance. I want no retouched photographs, no cold mechanical reproductions of "just an automobile tire." I am firmly convinced that we can do more. Where is the artist who can paint a portrait of our tire? We must find him, and when we do, we will illustrate our campaign far more compellingly than our competitors.

The task was undertaken seriously. The unique point in connection with it was that a portrait painter was chosen for the problem—an artist widely known, who had painted royalty, society, and official Washington. But first, he talked his assignment over with the salesmanager. He became afire with enthusiasm. Could he paint a picture of an automobile tire which would make the tire seem to live? No mere retouched, catalog illustration. The artist thought he could. A tire was posed against dark red velvet curtains; spotlights were turned upon it, with cunning regard for shadows and reflections. There were counter-lights, from another direction, and, while he worked, the artist "forgot" that his model was not alive.

The knowledge of what could be done if the proper methods and ideals were applied, came to manufacturers of all kinds of machinery when advertisers of automobile power plants approached the consumer and interested him in the most important part of his car. The manufacturer of machinery also appreciated that no catalog diagrammatic illustration of motors would appeal to the unmechanical mind, so long accusomed to allowing that which was beneath the hood to remain a mystery.

Several remedies were immediately applied. They were all allied with the one common need, however, that of looking upon a mechanism as something more than an inanimate thing. Once this changed angle was established, the illustrations began to assume new interest. Principally, it is a matter of lighting, for light is an animating influence, of course. One institution resorted to photography and the man who made the camera

studies was not a commercial photographer at all; his specialization was portraits of people. But he put into his negatives feeling, sympathy, art, and keen knowledge of lighting effects and their influence on vision.

By placing the motor against a piece of skilfully draped plush and by playing batteries of special lights on it, from one side only, the mechanism was at once given charm, supposedly remote from a subject of this character. Parts were in shadow, parts mistily shown, parts touched with stray shafts



Fig. 87.

Left.—This strikingly successful photographic illustration proves most conclusively that machinery can be handled in an artistic manner. By dexterous lighting, an art background and appropriate settings, the automobile power plant becomes indeed a pleasing picture.

Right.—Ordinarily, the picture of a tire is inanimate and rather commonplace. This handling is an indication of what can be done when a "portrait" is made of the product. It is a blend of photograph and highly artistic art accessories.

of light, as scintillant as gems. There is, indeed, a vast difference between an unstudied, crudely posed object, retouched to bring out 100 per cent detail, and the inanimate subject which comes under the hand of a true artist, who sees beyond the metal and the mechanism to a story of service performed.

One of the most notable examples within knowledge of glorifying the inanimate or the inherently homely is that of the recent





Fig. 88.—Examples of a notable series, in which, by the use of color and luxuriant accessories, a homely product is given "class atmosphere."

remarkable series of paintings, in full color, prepared for The American Radiator Company.

A heat plant, Cinderella-like, hidden away in the cellar, can in no wise be looked upon as an inspiring theme for an artist of true sensibilities. The Grand Dame and the pampered pet is the piano, the handsome set of furniture, the oriental rug, the bit of tapestry, but how can the furnace, covered with the dust and grime of a darkened place, be pictured?

This advertiser could not be reconciled to its lasting pictorial exile, such as it had been relegated to for so many years. Somehow, somewhere, a better idea could be found—must be found. And it was possible as several accompanying illustrations will testify.

There is a vigorous object lesson in the plan, because it is one which may be applied to any subject. The campaign began with the wholly relevant and sound assumption that a heating plant is as significant in the conduct of a home as pianos, costly rugs, furniture, tapestries. Moreover, it was interlocked in much the same manner with the happiness of the home owner. The homely product first received a baptism of prestige and homage from its own manufacturers. They saw it not as something ugly but as something most attractive, an obligation fulfilled, a duty faithfully performed.

Observe these scenarios for illustrations: "What! guests in the cellar! Yes, indeed. Invite them down. No reason why they should not see the cellar if there is an Ideal Heat Machine installed." The illustration shows a party at a handsome residence. The host has invited his guests to see the heating plant of which he is justly proud. The red glow from the open door of the furnace lights them charmingly. It is a beautiful picture. And color has, of course, added materially to it. The artist has not attempted to make a technically and mechanically detailed picture of the furnace; he has been content to suggest it and to allow it to fit snugly and neatly into the composition, where in reality it plays a leading part.

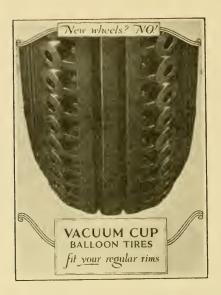
Another scenario runs on this wise: "A last look at a well-dressed friend. That last trip down cellar—before you go out for the evening."

A man, in evening clothes, has just looked in to see how the fire is burning and is on the point of closing the door again. The yellow and gold and red reflections, dance on his face and on his entire figure. Because of a pride in the most modern heat plant, the cellar has been improved. There is an ornate door into the heater room, red tile floor, sundry refinements everywhere in evidence. Painted in color, it is at once an effective



Fig. 89.—By handling the product in an artistic manner and placing a figure shrewdly admiring it, the homely Boiler is given sentimental value.

canvas, the work of Dean Cornwell, an American illustrator of note.



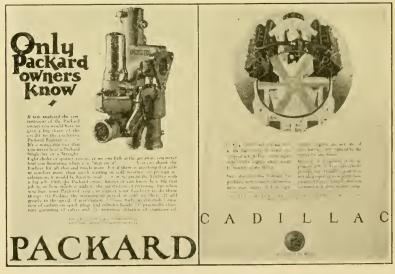


Fig. 90.—Methods of artistic retouching and of composition have made it possible for the advertiser of mechanical subjects to show his products uncommercially.

A talented artist can make anything beautiful. What might have been merely a picture of a homely furnace in a dark and gloomy cellar has become a theme of almost atmospheric delight. It's all in the desire, the sympathetic hand, the technique, the idea.

In much the same manner, manufacturers of bathroom fixtures have idealized their subject, although not long since no advertiser of the product believed that there was artistic material here. Accessories, handling, color, and skilful plots around which picture stories could be woven have been leading influences for improvement. Glorifying the homely product may lead to any number of possible channels, mediums, or basic plans.

The objective may be arrived at by any one or all of the following methods, each one of which has been tested and found thoroughly efficient:

- 1. Artistry of technique: refinements in the interpretation, individuality of the artist's own mood, style, manner.
- 2. Unique and effective lighting effects with resultant shadows, contrasts, monotones, sparkling reliefs.
- 3. Basic idea: surrounding the product with animation and action which, of itself, suggests quality. The American Radiator method is characteristic of this.
- 4. Class atmosphere, as expressed in the garnishments. The homely product surrounded by beautiful and artistic accessories.
- 5. Atmosphere of an exclusive and refined type, supplied by an association of ideas. Thus, a kitchen cabinet placed near a window around which flowering plants are shown and a vista of a well-groomed garden.
- 6. Decorative embellishments. Handsome, highly ornate border effects, superb compositions, and classic typography.
- 7. Beauty and manner of general layout. Sometimes an arrangement of simple border of lines, trim type faces, and hand-drawn headlines, will supply the essential atmosphere.

These represent some inter-related schemes which are effective. No product, however "ugly," commonplace, or unininteresting, need carry these handicaps into its advertising.

## CHAPTER XVIII

# ATMOSPHERIC BACKGROUNDS

To say that advertising illustrations should be reduced to the lowest terms of detail is to restrict the objective they are planned to attain. There cannot and should not be fixed laws governing the subject matter of advertising art; every problem is unique. It is for the advertiser to decide just how simple or how complex a picture should be. The telling of a story, the visualization of a service, the creating of desired atmosphere, or the staging of a spirited drama are all governing influences.

Those who prefer simple compositions, one-figure ideas and illustrations uncluttered by accessories, have reasons for just this type of pictorial treatment. But the illustration which features a background as the helpmate of prior interests has a sure and a legitimate place in the general scheme of things.

There is, however, an important difference in the values of such backgrounds. Long since, indifferent handling has ceased to lend any aid to a composition. The ideal background not only assists in telling the story and in establishing a definite atmosphere but it is also so surely welded into the whole that foreground and background are virtually one.

No background should seem to be placed there palpably to fill in. If it does not serve a purpose it is better eliminated.

"News" backgrounds are of paramount public value. As an instance of this, advertisers will do well to watch with a sharp eye the comings and the goings of public interests. Radio has swept the country. Ten years ago, the background atmosphere might have included airplanes or automobiles; today, it would be radio. The advertiser of a cereal wishes to picture a child having its supper. In the modern version of such a composition, the receiving set and the loud speaker nearby could link the child's bed-time story with his evening meal. There are as surely fashions in backgrounds as there are fashions in clothes, in architecture, or in the furnishing of homes.

Backgrounds may be passive or active. The active background is conceded to be the best up to the point where it does not detract from some more important performance in the foreground. There should of course be a sympathetic tie-up between these two picture planes.

After a study of automobile advertising in general, a manufacturer decided that backgrounds for campaign illustrations

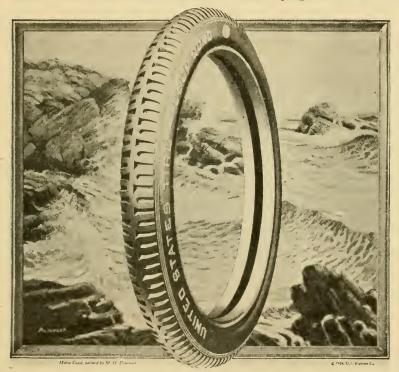


Fig. 91.—To suggest various qualities of the tire, by illustrative comparisons and parallels, the advertiser has a number of specialists paint backgrounds of a scenic character which would accomplish the objective.

had been worn threadbare. They were all very much the same and, for the most part, non-committal and passive. A car before a handsome residence along a country road, near a club house, or in a park were in the undramatic class. They were as customary as they were dull. Because the automobile carries people everywhere and on the most diversified missions, why not illustrate that which was capable of a plot, a story, a romantic or an unusual interpretation?

The inspiration for the series came from letters in the company files and it soon developed that the user himself could give the artist an idea for a background. A Pittsburgh owner used his car to drive out to immense steel manufacturing plants. To picture the car drawn up near such a giant enterprise and to visualize its owner seated comfortably beside a guest both interestedly talking of the mighty plant dramatizes the back-ground.

In another composition, a car was shown standing on the dock of a quaintly picturesque dock along the Mississippi, just at the



Fig. 92.—An unconventional background introduced without affectation.

moment when an old-fashioned Memphis side-wheeler had discharged its cargo and passengers. Two arrivals by this boat, a young man and a young woman, were hurrying to the automobile. The activity of such an hour was skillfully visualized. The negroes wheeling cotton bales and the many types of river travelers hurrying on their way. The backdrop was the old boat, its fluted funnels spouting black smoke.

It is generally the tendency to select far too obvious background ideas or themes which are not in any way related to the product featured. The steamer illustration is here described because it suggests a new background investure and because it is intimately linked with the product.

With a world of episode to select from, there is really no excuse for non-committal or passive backgrounds. An advertiser of luggage, dress suit eases, and traveling bags had been accustomed to rather conventional scenes of men, indoors, packing such luggage, opening bags, walking as if to catch trains, etc. It had not occurred to him that his background could be invaluable as an added feature of every display.

The drama of the last-minute at the train gate, the jaunty walk up the gangplank, and a hand wave back to friends on the

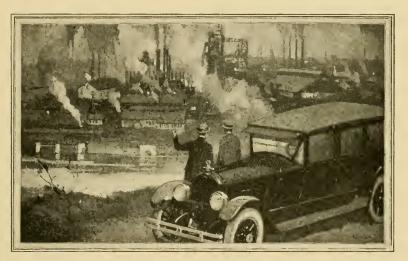


Fig. 93.—A pictorial "back drop" thoroughly alive with action and industrial modernism.

dock, or similar incidents, entirely relevant and always with the spirit of "something happening" adds thrill and suspense. If there is to be a background at all, why not put it to work in the product's behalf? Why not, in fact, cause it to assist the chief features of an illustration, emphasizing them and bringing them into still greater prominence?

For many years, the advertising of a certain kitchen cabinet clung to traditions, as far as background accessories were concerned, which offered little or no opportunity for atmospheric change. The cabinet, a kitchen panorama, and the figures of housewife, children, or father were monotonous illustrations. It was an interested woman reader who inspired the advertiser with the thought that a home need not be eternally humdrum.

The advertisement was changed. Through an open door could be seen the grocer's boy, berries and fruits for the canning and preserving season. And the cabinet would soon be put to useful work. His smiling face beamed as he stood in the sunlight. In the background could be glimpsed the garden.

Another advertisement pictured a mother peering into the yard where children could be observed hurrying from school. In full view near her is the cabinet on which is piled a between-meals luncheon.

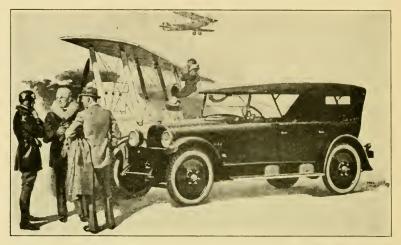


Fig. 94.—"News value" to this thoroughly modern scenic investure.

For every product, however homely, there is a better type of background. It should be sought if the illustration is to be dramatic, effective, and generally interesting to the greatest number of persons. Any background which fails to work in harmony with the body of the illustration, is virtually wasted. It is taking up valuable space which must be paid for and, when not helping to deliver a message, is clogging its action.

Of equal importance in the background for the inanimate or still-life object. What this prosaic rendering of a lifeless object lacks in reader interest, visually, can be made up by the animation of the background. The very large showing of a child's play shoe is dominantly strong and in detail because the advertiser wishes to show the article and to illustrate it in such a manner as to elaborate the features of workmanship. If shown on the foot of a child, the product would be too small.

This does not mean that an advertisement need take on a dull appearance, pictorially, which it surely would were nothing but the shoe presented. The copy writer's imagination has supplied the necessary background theme, when he relates:

How the boys in a small New England village help make Keds the longest-wearing sports shoes in the world. They're much like other boys. They race and tear through village streets, play baseball, elimb fences and trees and are in general "hard on their shoes." The shoes they wear look much like the shoes other boys are wearing too. There's a difference, however. They wear Keds on one foot only. On the other they wear shoes that are not Keds. At the end of several months' time boys report to the big Ked factory at one end of town. Here, in the testing laboratories, the wear of both shoes is carefully checked and compared.

A novel copy idea, and one which supplies sufficient drama for the modern type of background. In a pen technique which might well do credit to a book or to a magazine story, the artist portrayed the quaint New England street with its rollicking boys and girls playing baseball. There are giant elms shading lawns and dim vistas of homes with high white columns. It is atmosphere of the most inviting type, plus an irresistably sensible tie-up with the product which, after all, is the commanding color note of the composition. It is a charming footnote, a gauzy curtain let down behind the detailed drawing of a prosaic shoe.

Naturally, the still-life study stands in greater need of relief than the illustration which is a composite of action, human figures, and story value. The package of tea with no background is weak, by comparison with the composite illustration which shows the same package, set off by a panorama of tea plantation atmosphere.

Backgrounds are sometimes thought to complicate the picture which is true when a counter feature detracts from the main issue. No such fault can be found with composition which observes the two major rules here set down.

The background should invariably be inseparable from the main detail in its action and story.

The background should be original, unconventional, where possible, that is, to the extent of discovering themes which have not been used, over and over again. A background containing

elements of news value and of ultra-timeliness is assured of a more receptive audience. Backgrounds can, as a rule, be largely "news." But it should always be kept in mind that the time schedule of the campaign must be watched and that the seasonal characteristics of a background should conform with the period of its running.

# . CHAPTER XIX

#### **VIGNETTES**

Opposed to the all-enclosed illustration, which is arbitrarily confined by some set form or shape, is the vignetted picture, adapting itself to its subject material, to the space it occupies and to the accompanying typographical setup. In the old days of the half-tone, it was the custom to define sharply an illustration. Engravers had not mastered the vignette.

To vignette means to shade off gradually and to soften off the boundaries of a design which might otherwise hold to very definite lines. The benefits to the advertiser are numerous. The vignette has provided for a greater variety of compositions and of typographical effects. An illustration may be neatly fitted into the scheme of the type. Unimportant parts may be subdued. Concentration on others may be secured. An illustration may be made to seem larger than it actually is. And not least of all the sympathetic relation of picture to the theme of the advertisement may be sustained in a more professional manner—an achievement which was by no means easy when all illustrations were either squared or mortised into circles and into ovals.

The preparation of the original must be considered, in the case of the vignetted picture. This is a problem which can not be left to the engraver. For the important and more interesting compositions are those which have been deliberately constructed, in advance. The visualizer and the layout man consider both typography and illustrative features as an indivisible whole.

Vignetted illustrations are used for the following reasons:

To provide layout individuality.

To minimize the importance in the composition of non-essentials.

To provide for unique typographical effects.

To get away from the traditional sameness of arbitrary shapes.

To distribute the illustrative part of the display more evenly over the space.

To assist in arriving at a cumulative effect, which, in time, may become almost a trade mark virtue.

To bring out special elements in an illustration.

It is best, in any description of the fundamentals of vignetting, to study and to analyze specific cases. Campaigns which have successfully handled this problem are therefore herein considered, with reduced illustrations of the more striking instances.

Hoover Vacuum Cleaner.—It was the desire of the advertiser to call specific attention to the rug, which, in this case, was being cleaned by the device. It was just as important, however, to introduce accessories of background detail so that the picture, which has no figures, might hold attention. The atmosphere must suggest that the purchaser of the vacuum cleaner is a discriminating person with a home of the best appointments.

Squared off, the illustration could not have achieved these points, and it would have been smaller in size. Note that now the rug is entirely dominant in its relation to the cleaner.

As it is, in vignetted form, the background fades away and is finally lost. Yet there is always sufficient to suggest a distinctive atmosphere. Also, the typography is given a natural frame, and is embedded in the illustration, an element to be desired because attention is concentrated at this point, and picture and text work in sympathy.

It is also to be noted, from a mechanical viewpoint, that difficult vignettes, which require expert engraving tactics and equally difficult printing requirements, are minimized. The soft half-tone vignette, which fades away, is always precarious even in this age of expert plate-making and printing. Such vignettes may at any time develop a ragged edge.

In the case of the Hoover illustration, vignetting is accomplished not so much in the accepted sense of softened edges as of clean cut demarcations where the design stops. This permits the engraver to cut away the half-tone with no delicate phantom effects. The rug is almost in silhouette; the stair carpet, the railing, the doorway, the chair, and the walls are sharply defined, although, in the aggregate, they constitute a vignette.

Daniel Green Comfy Slippers.—Vignetting is used in order to give prominence to the product advertised. To cut off the figure abruptly would mean a distracting picture, with the eye ever seeking and expecting the remainder of the person pictured. The vignette softens these effects. Here the engraver's skill

is more apparent. Delicate lines are sketchily retained and white is introduced to accomplish the most satisfactory and artistic results. The vignette concentrates attention on the slippers and on the action of such parts of the figure as are shown.

With its innumerable shadowy lines this plate is difficult to engrave. The illustration is drawn exactly as it appears in the finished plate, although it is invariably wise to designate on a tissue overlay exactly where to vignette and where to "cut out" whites on the half-tone plate.



Fig. 95.

Cadillac Motor Cars.—Every line and tone and "sense of direction" is dedicated to concentrating vision on the car. The squared-off half-tone, occupying the entire top of the space, would be far less effective. Here, in its most modern version, is the smartly up-to-date vignette avoiding all of the mechanical pitfalls and printing dangers of the old regime. The so-called soft and graduating vignettes have been practically done away with. To take their place are crisp cutaways, made possible by the painting itself. Wherever possible, the vignetting runs to well defined lines and picture demarcations. This, of course, the artist has carefully planned in advance. His original shows exactly what registers in the finished plate.

By the elimination of half-tone screen in the background, above and around the ear, the car is pushed into the vision and dominates the entire design. But there is more in this vignette



Fig. 96.

than might at first appear. There is to be taken into consideration artistry, composition, and skill in adjustment to type and to superimposed headline. It would not have accomplished anything if the half-tone detail of the masonry around the doorway had been permitted to remain in the illustration. Its only effect would have been to congest the layout and to detract from the automobile. Artists, who are the best judges of vignetting, will encourage the suggestion that they be permitted to make a diagrammatic set of instructions to the engraver, in case the original illustration itself fails to suggest all that should and can be done by the engraver.

The Cadillac illustration is an instance of how a vignette may in every way avoid the graduating tint, while suggesting it.

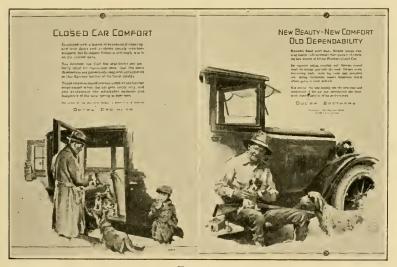


Fig. 97.

Where a shrub in a vase or the outline of a doorway appears, the vignette becomes a matter of tooling up to well-defined tones and lines. In the aggregate, however, the appearance is that of a soft vignette. The white space which always follows as a natural consequence of a vignette of this type, is, of course, an asset.

Dodge Cars.—Vignetting was made a constructive feature of a series which ran for more than a year. Illustration and text became a mosaic of composition. Subjects which might otherwise have been much smaller, if confined to a square space, were made to seem larger.

In this campaign, however, there is a return to the old style of vignette, that is, there are areas where the half-tone screen is made to fade off into white paper. Such plates require special make-ready and alert attention on the part of the printer. Mechanically, the vignette offers problems to any engraver. And these difficulties are magnified when the printing is done. Some vignettes are accomplished by tooling work while others demand the fadeaway process described.

The vignette makes it possible to show only a part of an object, while suggesting all of it. If the cutoff were sharp, no such pleasing and imaginative suggestion could be supplied in an illustration. A border line virtually calls a halt on imagination. The vignette, however, seems to say:

"There is more beyond; you may supply what is missing."

### CHAPTER XX

## BRINGING TRADE MARKS TO LIFE

Any discussion of trade marks, advertising characters, symbols, monograms, and other set devices has no place in this book, but where such devices become the pictorial theme of an advertising campaign, the subject is valid and worthy of analysis. It is by no means an uncommon practice for advertisers to make a trade mark, whatever its specific technical designation, the dominant illustrative theme of an entire series.

During the past few years, a remarkable change has taken place in the attitude of the advertiser regarding his trade mark, whether it be a character or a lettered device. He is no longer content with allowing it to remain set. The flexible trade mark is the more modern plan. Where once it was considered a violation of every sensible law of advertising to tamper with these insignias and characters, to put them in motion, or to give them new aspects, it is now the custom to recreate public interest by any number of worthwhile deviations from the original rule.

The modern trade mark is the one which bids for constantly recurrent public interest. People may tire of it or they may take it too much for granted. Yet it remains the calling card of the company and of the product. If an advertiser places a trade mark or a character which is always the same in every piece of advertising, it is only natural that popular interest should begin to wane.

One of the most experienced advertisers has said of his trade mark:

I am not so sure that the public is as interested in my trade mark as I am, for I originated it and sponsored it from the beginning. Therefore, it is my custom, every so often, to make it the feature of my advertising. There is a popular re-christening. I bring it out in new frills and furbelows for the new generation and for the edification of the old timers, who may be taking too much for granted.

I have grown lenient as regards my trade mark; I am willing to change it about, to give it new perspective and new viewpoints, and to enliven it.

If a man stood on the public square, motionless, always the same as to pose, I fear people would soon grow to pass him by. I do not want to make a sort of monument of my trade mark. I do not insist that it be fixed as to its showing. I vastly prefer to bring it to life.

The advertiser does not always know how he can bring an inanimate trade mark to life. The symbol which has been created and which may have become sacred in a sense, through long use does not appear to lend itself to vaudeville. It has always been shown in a set form, and unvaried. It has been stamped on the goods in this original style. Will the public recognize it, if it appears in new accourtements, with fresh atmosphere, and from unaccustomed angles?

The answer is to be found in the far more modern handling of trade marks. The spirit, the form, and the physical attributes of a trade mark may be preserved, while its presentation changes materially. To confirm and illustrate this fact, we have only to turn to innumerable instances of its picturesque application.

The American Telephone and Telegraph Company, since its inception, has presented a simplified silhouette bell as the trade mark symbol of its operations. This bell is everywhere seen, on booths, in literature, on signs, etc. It is one of the best examples imaginable, because of its far reaching application. Everybody is now familiar with it.

But the bell is, at best, commonplace, pictorially, and after it has been reproduced for many years, it is obvious that the original power and significance might become dulled. The Bell System, conscious of this, touched the insigne with a semblance of life. The bell was formed of people and such primary attributes as the lettering and the cross lines were duplicated.

The illustration will be quite imperishable because it is an ideal example of how an advertiser may preserve all the traditions, ideals and characteristics of a life-long insignia, and yet depart from it sufficiently to create fresh public interest.

Advertisers are unshaken in their belief in trade marks, whether they be the most pretentious characterizations or the simplest of monograms. They constitute the official signature of the manufacturer. But if they are to remain consistently effective, public interest in them must be sustained, season after season, and they are to be impressed upon the new generation. It must always be kept in mind, in the case of a trade mark, that each new generation demands a new campaign in its behalf.

The advertiser either believes in his trade mark thoroughly and stands squarely back of it, year after year, or gradually loses faith and interest, and permits it to die a natural death. Unquestionably, these reactions are regulated by the intrinsic value of the device itself. The trade mark created under the spur of impulse and weak as a selling agent from the start does not deserve perpetuating.



Fig. 98.

Left.—The Whitman's Sampler advertising character while not exactly flexible, is reproduced here, in small size, from a full page in magazines, because it illustrates a popular tendency to allow such characters to occasionally dominate. They become the sole feature of the message. In the present instance there was no text, no display type of any kind, apart from the name on the box which is a part of the design proper.

Right.—An ingenious and imaginative method of "bringing a trade mark to life," by forming it of a vast mass of people, representing the employees who make the Bell System possible. Aside from paying a handsome tribute to these men and women, the public is encouraged to look upon a trade mark as something

intensely alive and human.

The showing of a trade mark, regardless of its character or type, in time fails of results. It is a plant which must be tended ever so often or it dies. There is the instance of the manufacturer of soap whose trade mark at one time was nationally known. But a change in advertising policy relegated it to small space. It gradually became an incident in the advertising. At the expiration of several years, sales fell off, and the manufacturer came to realize that his trade mark had always meant more than he himself, realized.

This trade mark, or, more properly, an advertising character, was lifted out of its inconspicuous corner and made the spot-



Fig. 99.—Throughout many years of advertising, this symbolic advertising character is shown in every display, busily at work. The artist is permitted to place him in any position, any pose, just so long as his true identity is preserved.

light feature of all advertising. No actual change was made in its physical presentation, but it was shown larger than ever before, even in the gala days of its initial appearance. The text paid tribute to it. It occupied the center of the stage.

Now and again, investigations made by an advertiser in retail centers convince him that his trade mark is of greater significance than he had imagined. If competitors have been encroaching upon his field, the most valuable curative influence may be to feature the trade mark and to ask people to look for it and to insist upon it.

One of the most notable campaigns ever launched, wherein a flexible trade character was utilized in a seemingly endless variety of compositions was a series of newspaper and magazine advertisements for the Rolls-Royce automobile. There had been designed for this car an exquisite figure of speed, easy flight and winged victory over space. Wrought in silver, it was poised on the radiator cap, a fair face inclined toward the



Fig. 100.

Left.—For many years, the Heinz trade mark of the familiar numerals, "57," were merely introduced as an incidental somewhere in every advertisement. But periodically, it becomes necessary to revive interest in such devices and to manufacture fresh public interest in them for new generations. By embellishment, by the magnified space allotment, and by the whimsical background, the Heinz 57 is clearly dramatized.

Right.—The quaint little Eskimo Kid, of Clicquot fame, is an example of the type of advertising character which is set to work in numerous compositions, and not arbitrarily held to one position. He is one of a considerable family in the modern scheme of things. The Little Fairy of Fairy Soap does not climb down from the chill aloofness of her oval eake, and the Old Dutch Cleanser girl "chases dirt" in exactly the same pose throughout the years. It appears to be an accepted theory that active characters make it easier for variety in the advertising schedule.

open road ahead, and flying draperies floating behind like the wings of a poised bird.

Although the Rolls-Royce had adopted a trade mark monogram of two graceful initial R's, the silver figurette became

increasingly popular, and began to make its appearance in all advertising. But the characteristic phase of these displays was in the startling number of different poses. The silver symbol was not pictured twice in the same position. Its identity was not lost because these liberties were taken. That the illustrations were of one fixed master model was evident. Repetition at last gave the radiator cap figure all the virtues of an accredited advertising character.

Attention is called to reproductions of a number of the Rolls-Royce magazine and newspaper compositions. Here the flexible

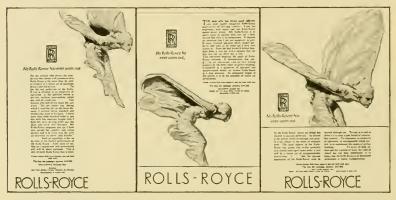


Fig. 101.—While the same figure is used throughout, as the pictorial feature of the campaign, observe that no two poses are alike. The artist has selected everchanging perspectives and viewpoints. Trade mark characters never grow monotonous when handled in this manner. A significant feature of the Rolls-Royce series was the apparently endless variants secured.

trade mark—it has now grown to this estate—is employed wisely and with real initiative. It does not become tiresome. It does not wear out its welcome. Had a fixed pose been arbitrarily chosen to appear in every advertisement, the result would have been less pleasing. The campaign in its entirety illustrates that more liberal viewpoint regarding trade marks and advertising characters makes for less conventional displays and is nicely calculated to prevent such devices from "going to seed."

It is the modern idea to put trade marks to work. Relegating them to some inconspicuous part of the advertisement and giving them no more than casual emphasis is an echo of the past. A trade mark is no seasonal advertising problem. It should make its presence felt always. If a design or a figure has been chosen which does not lend itself to variants of display and exploitation,

this is the advertiser's misfortune. Today's campaign characters are studied out in advance and in their relation to copy and pictorial possibilities. A smiling baker, who is a composite of all the bakers in the country, a sweet-faced mother, who is symbolic of universal motherhood, a likable old shoemaker at his bench, a master chemist in his laboratory, a garage service station worker, a house painter, a servant girl, willing, eager, and efficient who becomes the humanized symbol of the service rendered by electrical household appliances—these are a few of the

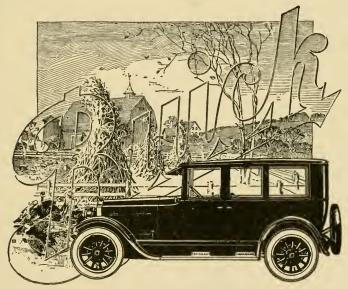


Fig. 102.—In a very remarkable campaign, the chief objective of which was to rekindle interest in a name, a trade mark, the Buick advertising devised this transparent lettering novelty, whereby the reader is compelled to look through the trade mark at the changing panorama of scenic interest upon which it is skilfully superimposed. This is, then, an example of how a rather commonplace and uninspired device can be given pictorial interest. The backgrounds were different in every display.

interesting host of new advertising characters, which are surrounded by no rules, and bound about by no restrictions. They are ever changing. The public sees them day by day in new guises and at new activities. Their flexibility keeps them very much alive.

A parallel case with the Rolls-Royce campaign is the strategic series created for the Buick automobile. Here the advertiser was somewhat handicapped by the fact that his trade mark was



Fig. 103.—Although the Vacuum Oil Company has an established trade mark in its Gargoyle feature, the far more popular and interesting device is an allegorical figure of Friction, used consistently throughout numerous campaigns and always in different poses, as different stories are related. By running the figure proper in a brilliant red, its ghostly qualities are emphasized.

the hand-lettered name plate. There was no dramatic and imaginative human figure.

The trade mark was brought to life by allowing it to partly merge into constantly changing backgrounds which were atmospheric to a degree and which were not duplicated. If a series was to be used on the inferior paper stock of farm journals, then the illustrations were in pen and ink, for line reproduction, and the scenie backdrop, behind the trade mark, was colored with rural activities. If another series was to appear in standard magazines, the backgrounds were higher in the artistic scale, and reflected the atmosphere of this market. But in order to see the illustrations it was necessary to look through the trade mark, which was done in the "ghost technique" transparent, of the X-ray school. It was this feature which made the campaign distinctive.

The worker trade mark has taken the place of the drone. The awakening to this better application has caused advertisers to adopt in reality two trade marks. Acknowledging the futility of breathing inspiration into devices which were conceived many years ago, manufacturers look about for suitable insignia.

More significant in the advertising history of the Vacuum Oil Company than the gargoyle, from which the product takes its trade name and which, years ago, was selected as a business symbol, is the cunning figure of Friction. This figure is a living trade mark; it is susceptible of innumerable changes and applications. It may stand arrogantly atop the industrial plant in one display, or retard the easy movement of factory wheels in the next. Friction is made a tangible though imaginative reality.

Another modern development is advertising characters which are truly alive. They are either drawings or photographs of actual people with whom the reader is apt to come in contact. In their effort to sell direct, and in building up great nation-wide selling organizations for door-to-door calls, a number of advertisers picture these selling agents in their campaigns.

### CHAPTER XXI

# ANIMATING THE INANIMATE

Many years ago, as a feature of the famous Eden Musee in New York, there was a strange, uncanny chess player. It was no more than a dummy, richly garbed in oriental silks, but those who wished to do so, could sit at a chessboard, and when its time came to make a play, the lifeless hand moved, the composition fingers grasped the chessmen, and the game proceeded. Everyone knew that it was a dummy, but the semblance of life gave it popular attraction. There were always crowds in that corner of the gallery.

When inanimate things are made animate, people are interested. In an advertising sense, this constitutes an infallible method of arousing attention for commonplace objects. To put the product to work is an accepted expedient and one in which the artist has become remarkably proficient. A tin of salad oil might have little attraction. There are thousands of products in boxes and cans and few of them are unusually distinctive. But, as in the case of Wesson Oil, give the container legs, arms, a body, and put it in motion, and it immediately wins reader attention which did not exist before. It is an unusual type of illustration.

As the feature of a most unconventional newspaper campaign, the advertisers of Wesson Oil brought the homely container to life. It was represented, to all intents and purposes, as a thrifty, busy housewife, although no actual face was required to suggest this idea. A checked apron and rolledup sleeves constituted the only addition to the can, with now and again a glimpse of quietly shod feet. In some large displays, there were progressive illustrations, which pictured the Wesson Oil can first rolling the dough, then fitting it snugly into the pie tin, then cutting the apples into bits, and slicing off the edges of the crust, and finally the finished pie, ready for the oven.

The advertiser gains in the following ways by bringing his product to life:

Attention concentrated upon the container.

Makes for remembrance value of product.

Provides interest in an object which, of itself, may not be interesting.

Supplies connected theme for a series of advertisements.

Closely associates the product with the service it performs.

Gives full credit to the product instead of to the individual user.

Secures reader interest in advertising subjects which are commonplace.

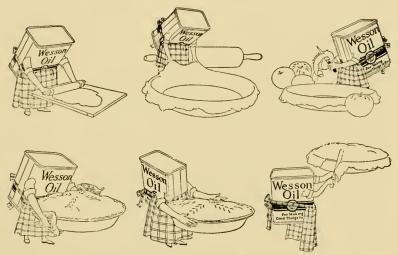


Fig. 104.—Members of a jolly, thrifty little family, as a can of oil is imbued with life and becomes a housewife of the old school, ready for any problem. Features—eyes, nose and mouth are not even necessary to accomplish this interesting objective.

There are numerous methods by which an inanimate object may be brought to life, but the obvious and perhaps the best idea is to give it arms, legs, and a face. There are rules and observances, however, which should always be kept in mind and one of the most important is to hold the product itself adequately clear of added accessories. The value of the plan is to familiarize the consumer with the article in such a manner as to make it easier for him to recognize it when he sees it at its point of sale. It has been found that comparatively few persons can instantly identify a package, for example, when it is placed with many other brands.

A still more valuable attribute is that of an association of ideas. The product itself does the work. A fundamental thought in connection with it is visualized. When considered

from one point of view, heating plants, for examples, may be pictured as tyrants, making their owners step lively and overwhelming them with fussy exactions, or they may be conceived as self-sufficient helpers, cheerfully attending to their own affairs, without complaint or assistance. A manufacturer of boilers and radiators for homes believed that this humanizing of a commonly known device, would more surely convey the basic idea of a certain advertisement than much technical descriptive talk. And to visualize it, he had drawn a man, shovel in hand, looking at two heating plants. One plant, chosen at random,



Fig. 105.—The product, a can of oil, given life and made to take the part of a traffic officer, while Noise, Carbon and Wear with hands, arms and legs, enter into the spirit of a humorous situation.

had a surly, glowering face drawn on its asbestos surface. The ugly mouth was drawn down into a leer, the brows were contracted, and the entire expression one of insistent, unflinching selfishness. It pointed significantly to a huge pile of coal, as much as to say: "I'll use all that before the winter is over, and more. Whatcha got to say about it?" The manufacturer's heating plant, on the opposite side, wore a wholesome smile. It looked affable as it pointed to the small amount of coal it demanded. A humanized contrast was established by means of animating the apparently inanimate. The method often requires the viewpoint of the trained cartoonist.

To bring a product to life by giving it eyes, nose, mouth, arms, and legs, with no adequate selling and advertising objective,

is apt to strip it of its dignity. It is by no means a good practice for continuous advertising usage. Where a whimsical turn of copy gives an illustration of this character validity, it makes a valuable addition to any campaign.

Anything from a factory building to a can of soup may be animated by the resourceful and imaginative artist. A notable series for use by a manufacturer of paints and varnishes used, in most remarkable and amusing pictures, innumerable types of houses from the bungalow to the mansion and from the small factory to the industrial plant covering many acres. Windows became eyes and doors were mouths. The buildings, although architecturally sound, had a delightful way of expressing their moods. The house which had been neglected and which was therefore falling into decay bore the most desolate and dejected expression, as it huddled behind a clump of leaf-shorn trees, against the grey and windy autumn sky. No hope left! Its owner had for too long a period thought paint unnecessary. "Woe is me!" moaned the unhappy edifice.

On the other hand, the advertiser gave the public spritely, smiling, jaunty homes, their eyes dancing with content and their complete expressions at once visualizing the joy of the surface saved. Advertising illustrations must be obvious to a degree; such illustrations, primitive as the cartoon idea which gave them birth, are essential to the campaign of a well-balanced year.

The surprising part of it is that the possibilities appear unlimited. "But I can't bring my product to life," complains the advertiser to whom the idea appeals. "It is not suited to that sort of thing." There are practically no limitations. But a special type of talent is required to do the thing naturally, without straining for effect, and with the true sense of humor, which largely regulates success. It occurred to an artist recently to draw a series of studies of trees. He felt that they were nearly human, being happy or unhappy, sick or well much like people. From this inspirational idea came an impressive series of drawings, wherein trees actually did become human. The characterizations ran all the way from the elf-like dancer to the cringing, hand-clasping Uriah Heep.

An equally significant method is that of lending form to sensations, to conditions, and to words for which there is no true illustration. An insurance company has created a symbol of fire—a sinister figure, dressed in funeral black, a cowl on

the head, and features, hands, and feet of carmine. Because the advertising is always run in two colors, the significance of the flaming face and hands is peculiarly impressive.

The picture of a fire would not, under any circumstances, stand the advertiser in as good stead as this human symbol of it, crafty and eager to destroy. It insists during its progress, from week to week and month to month, that persons think in a new way of the subject of fire and of the responsibility to guard against it. Fire has been pictured as beating at the metal



Fig. 106.—An insurance company makes the public see Fire as a crafty, malignant, revengeful figure, of leering red countenance and the black habiliments of disaster and death . . . more effective than illustrations of burning houses, it must be admitted.

windows of a factory, as shying from the patent extinguishers, as juggling with human lives, as a domineering swaggerer, striding across miles of damaged homesteads and business buildings. It is easier to grasp the significance of what fire is and what fire does, when it is brought to life and given an individuality of its own.

Power has been animated and given material form in numerous ways, more habitually as a giant doing things which require feats of terrific strength. As an indication of the almost inexhaustible fund of art ideas, attention is called to a vividly imaginative illustration reproduced on these pages. The accompanying text gives a word picture of the advertiser's basic thought—how much more effective is the picture:

The most expensive walk-out in the world—the Power Strike. Power is continually going on strike. Up the chimney it goes, or dribbles away through packing leaks, through bare, hot pipes and surfaces, or elsewhere throughout the plant. Wasted power is wasted fuel.



Fig. 107.

Upper Left.—Bringing two types of heating plants to life, cartoon fashion, to elaborate a sales argument. The gruff and "bossy" furnace, a coal consumer, and the smiling example of economy, given character by a few deft strokes.

Upper Right.—Winter, made into something more than snow and ice, by an artist who pictures it as a lone wolf, howling on a wind-swept hill. Animals, because of their familiar characteristics, are often employed in this spectacular fashion.

Lower Left.—Waste power, animated and given "personality," which permits the copy to draw an apt comparison with labor and the sullen strikers. A dramatic type of illustration is the result.

Lower Right.—Friction may be "animated," but visualizing it by a less effective method than the above, would be exceedingly difficult. For several years, the advertiser always portrayed friction as the great, retarding giant, thus more definitely establishing an idea for the multitudes.

This text is quoted because it so perfectly fits the mood of the illustration which has been drawn for it. The conventional picture might well have been a mere industrial panorama of factory buildings and high chimneys. In the foreground loomed the topmost brick masonry of a wide-throated chimney, hundreds of feet from the ground. From it, rose heat waves, and escaping steam. Into these elements were sketched brawny,



Fig. 108.—Cheap, inferior oil, and the efficient kind, characterized aptly enough by means of human figures. Poor oil may be compared with unskilled, lazy tramp labor, always eager to avoid responsibility.

broad-chested toilers, their sledge hammers over their shoulders, upper parts of swarthy bodies bare, and faces sullen. Power was put into picture form and given dramatic illustrative interest, for a subject which might easily have been commonplace.

Winter! How could such a theme be animated, given more than passive character? Surely, not by even the most adequate picture of a snow-covered landscape. A manufacturer of radiators sees winter through the eyes of a dreamer with colorful imagination. On the crest of a white hillside stands a wolf, at bay, the frosty breath steaming from its red nostrils. And, down in the valley, there are snug homes, protected from the most severe weather by proper heating plants. "The Wolf of Winter!

He howls. Let him howl. He lurks at doors and windows. He preys on the health of children. His ery is the biting north wind."

A lubricant for farm machinery is visualized as the efficient farmhand, who is up and on his job, as opposed to the lazy, unskilled idler asleep under a tree, when supposedly at work. A working quality is pictured, animated. Poor, cheap or indifferently made oil is represented by the slacker under the tree.

Such illustrative devices as these give all advertising a welcomed and necessary variety of illustrations. Otherwise, all available material would be used up, and monotony would be inevitable.

Another advertiser of automobile and factory oils has for many years based all advertising illustrations on a crafty ghost and the enemy of efficiency—Friction—put into human form, forever holding back the wheels of progress. For a campaign may talk the facts of friction without ever once actually visualizing its evil intent toward public welfare. The moment it is shown actively retarding production, the most unimaginative mind can grasp the story.

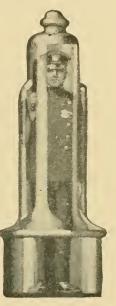


Fig. 109.—An inanimate product, an airvalve, made animate by the simple expedient of suggesting it as a watchman of the coal pile. Both product and figure are skilfully fused in one composite illustration.

Because its manufacturers claim that a radiator valve is a saver of heat and therefore a saver of coal, an advertising trade mark character has been invented which animates a service performed. "The watchman of the coal pile" is the slogan and the standardized picture shows a neat, efficient watchman, in uniform, deftly worked in the outline of the valve itself. Illustrative advertising of the idea has a broad field of wealth, as yet utilized only by the more progressive advertisers.

#### CHAPTER XXII

### THE ATTENTION-COMPELLING THEME

There are occasions, in every advertising campaign, when something in the text, a line, a reference, a happy headline, will provide for the use of a peculiarly compelling method of illustration. There is a demarcation between the purely sensational, melodramatic type of illustration and the one which is obviously and frankly fantastic. As one advertiser has said,

Niagara, as it is, attracts millions, but if the waters of Niagara tumbled up, instead of down, the entire nation would flock to see it. We attempt, in our campaigns, to use with great frequency illustrations which are absolutely irresistable and we have the known reactions of human nature to reassure us. People must "stop and look." Any campaign stands in need of this "Picture tonic" wisely administered. It requires a great deal more thinking to arrive at such illustrations but they automatically guarantee a receptive audience.

For the most part, these whimsical, striking, and even fantastic and unreal ideas proceed from a subtle element in the opening lines of the text. They are most valid when this sympathetic association does not strain too hard for tieup.

The object of most illustration is to amplify visually what is said. In this hurried generation, illustration must serve largely as the ballyhoo of the "big show."

The artist draws a picture of an energetic small boy sawing a piece of plank on one of the most expensive chairs in the library. Unconsciously, the reader shudders with apprehension. That invaluable Jacobean chair will be absolutely ruined. Whatever can be happening. The boy is using a Simonds saw. One thing is certain although the association of ideas may be unpleasant, the eye has been lured and attention more than ordinarily concentrated. It is the type of picture which refuses to be ignored.

"Let's go back along the Road to Yesterday," states an equally compelling headline, and even now, the objective of the illustration has not been brought out. It is necessary to continue:

Somewhere back among the days of the old swimmin' hole and catfishin' along the river bank, there's one day that was long remembered the day that first tool-chest arrived. Mother probably worried about you sawing up the legs of the old square piano. Dad probably looked on and smoked himself into pipe dreams of your future . . . And you—why you knew you'd grown up. Why not gratify the liking that you've still got for good tools by including in your tool equipment a Simonds Hand Saw.

The advertiser is willing to depart from the conventional illustration found in campaigns for a product of this character.



Fig. 110.—An illustration which gives the reader a sudden thrill of apprehension, as the small boy saws a plank on the expensive parlor chair. The desire is to read the text and find out "what's it all about?"

The idea which depends largely upon sentiment and fun and a pulse quickening dash of action is out of the ordinary. A great many men will grin reminiscently at sight of the small boy so earnestly at work on the family's prize chair.

Illustrations coming under this classification, however, are more generally based upon an even deeper indulgence in dramatics and in sensation. A large rugged hand reaches into another picture and, selecting one car on a street teeming with vehicular traffic, grasps it from behind, holds it, and prevents it from easily proceeding. It pictures the headline thought "The unseen hand that holds back your car. The 'drag' that



Fig. 111.

Upper Left.—Illustrated conventionally, literally, the subject of steam pipes and their insulation would not be apt to interest a very large audience, but by dramatizing an idea, the advertiser compels attention.

Upper Right.—Mechanically devised illustration for a product of this character, might easily fall into the uninteresting and unattractive class. But by picturing a condition known to all motorists, in this rather thrilling manner, the embellishment of the advertisement forces attention.

Lower Left.—A mechanical theme given intensive reader interest, because of an imaginative illustration which very cleverly visualizes the idea of a "bucking" automobile engine.

Lower Right.—Discussion of the importance of knowing the quality of the raw material which is in the sole of a shoe, vividly and irresistibly presented by means of an illustration. A commonplace subject is given melodramatic action.

water and dirt in your gasoline puts on your motor." The picture is used in an advertisement for a device for straining gasoline on a motor car.

In a remarkable series for American sole and belting leather, a giant shoe was turned on its heel, with the sole facing the reader. It is surrounded by a crowd of interested people necessarily in miniature. The shoe towers above their heads. A force of six men are sawing the shoe in half. The two parts of the sole fall apart at the top. The text for the advertisement is a plea with the public to give greater consideration to "what is underneath that perfect finish," the inside facts about shoes. And, in order to give drama to a subject which might be difficult to illustrate compellingly, the artist has had recourse to a composition which is sure to command universal attention. To cut a shoe in two for example, and make this the illustration for the message would have been to invite a limited and indifferent audience.

It will be observed, then, that advertisers are literally forced to turn to "attention compellers" where the subject in hand is of passive reader interest. Many products could not have been exploited successfully had it not been for imaginative illustrations accompanied by dramatic text, which, working together, created adequate reader response. Inherently, these products possessed none of the essential attributes of what may be termed good advertising. Granted that the man who buys a pair of shoes should take an interest in the soles of his shoes and the material of which they are manufactured, he is apt to be aggravatingly indifferent. But his enthusiasm can be stimulated by something unusual in illustration and in text.

Incongruous as it may seem, to show an illustration of an otherwise perfectly groomed man, wearing a pair of garters around his neck, the advertiser is insistent upon making the prospect give added attention to a new thought in connection with the product. "If garters were worn around the neck, you'd change them frequently." Right. No commonplace, conventional illustration would make men realize that it is just as essential to have garters always neat and free from perspiration and "that wilted look," as it is always to have clean linen.

The attention compeller is often admittedly far afield from the product itself, but this is no argument against its use, provided the tie-up is founded on some logical selling conclusion, comparison, or pictorial parallel. A manufacturer hit upon an exceedingly ingenious and necessary idea. He was momentarily deterred from producing it because he felt that the article was not sufficiently sensational or out of the ordinary in the service performed to provide a successful advertising campaign. The advertising, in other words, would be tiresome.



Fig. 112.

Left.—Irresistible, is this unique illustration, and, withal, legitimatized by its basic argument. One thing is certain—it will never be passed by.

Right.—White Coal! Whoever heard of such a thing? Yet there is a perfectly sound argument embedded in this amazing picture.

Nor did he put this article on the market until a resourceful advertising man originated a serialized idea which was sufficiently strong, pictorially, to compel the public to take a spirited interest in a prosaic theme. Do the unusual, the unexpected, and you are certain to attract attention. But do it wisely and with the

justification that there may flareback no feeling on the public's part that it has been hoodwinked.

Select a product such as toothpaste. Twenty years ago, the manufacturer would not have departed to any considerable degree from illustrations which were looked upon as adequate in that day. There might be the reproduction of the package, a still-life study of a characteristic washstand, or illustrations in countless numbers of grownups and youngsters brushing their teeth. Repeated, year in and year out, the monotony of such themes inevitably consumed their own vitality. They became a story too old.

Today, the advertiser of a tooth paste, knowing that the public is rather "fed up" on the subject and unwilling to investigate every campaign which comes along, strategically searches for the unconventional in illustrations, in order to arouse an arbitrary interest in his tooth-paste.

Animals and primitive savages are known to have superior teeth; in any event, so the tradition runs. But then they are not subject to civilization's ways of eating and living. There is a copy tie-up. The bathroom scenes and the still-life stupidities are avoided, and instead stirring pictures of a tiger, a lion, or the character study of an African chief, with a back-ground of palms.

If the campaign is approached from another angle, the picture may be of dinner tables, starting in the foreground of the composition and reaching into the distance until they disappear on the horizon. What has such an illustration to do with tooth paste. The advertiser is prepared for the question:

The meals of yesteryear—what have they done to your teeth and gums? This soft food of ours, appetizing and delightful to the palate, does not give our gums the stimulation that rougher coarser food once gave. And the food we eat has a great effect upon the condition of our teeth.

Another advertiser bases his copy upon the motor car engines failing to work, when there is gasoline trouble. A few lines of the text will assist in visualizing the picture problem: "When your carburetor needle valves is clogged, your perfectly good motor begins sputtering and bucking."

An illustration of a motorist fussing with the choker and otherwise disgruntled over the way the engine is behaving would be passive. A picture of the device, a clarifier of gasoline, would be

even less interesting. How can the prospect be urged into reading through the lengthy discourse, when the subject is lacking is so many essentials of the advertising interest of the thoroughly modern and necessary type? An artist with vision accomplishes it dramatically.

And the headline, "When Your Motor Turns Broncho" dovetails to perfection with the illustration. A motorist is lifting the hood of the ear, none too pleased. In ghost-technique, a mere shadow against white paper and fading into the detail of the engine, is the striking study of a cowboy on a bucking broncho. The broncho's head is lowered, its heels are in the air. It is raising the "dickens of a fuss." The rider must watch himself or be thrown.

Here is a thoroughly admirable illustrative attention-compeller, packed with life, zest, and an imaginative quality, different in every respect from the average of advertising illustrations and sufficiently unconventional to arrest the lazy mind and eye. All the while, the relation to the subject is legitimate.

A few years ago, no manufacturer of wrought-iron pipe would have thought of spending hundreds of thousands of dollars in an attempt to interest the average citizen in a subject so far removed from his general trend of thought and contact. In this advertising generation, everything is made "advertisable" through the brilliant association of ideas. And the illustrations used have much to do with the ever-increasing success of these remarkable campaigns. In a sense, they make the advertising irresistible, by arousing the keenest possible curiosity.

There are object lessons in such campaigns as the following, a characteristic illustration selected from each campaign to designate how shrewdly the problems have been handled:

Scenario Plot for Picture: Bitterly cold winter day. Foreground: man, well muffled (average home owner) desperately shoveling coal into furnace. But the furnace is standing right out in yard, surrounded by snow. Overhead pipes run from it to the cottage in the distance. Incongruous representation in every way and made purposely so. Headline suggestion: "An Outdoor Heating System—is yours one?" Copy lead: "You are very much like the man in the cartoon above trying to heat all outdoors if you allow the heat from your fuel to get away before it reaches the rooms you want to warm." Article advertised: Asbestos covering, insulation, for heating pipes.

Scenario Plot for Picture: Brow of steep hill. On either side, giant feet and legs of a human figure, taking immeasurably large strides. Between the

two heroic feet, automobile easily and gracefully speeding up the hill. Caption: "The powerful Paige walks up-hill in high." Point to be put over is that this automobile possesses much reserve power.

Scenario Plot for Picture: A typical business office. Many men working at desks. Through the office, criss-crossing, dominant, incongruously placed, immense pipe trunk lines. They join up with waste paper baskets at every desk. Men shown thrusting paper, letters, booklets into them. Pipe line terminates in large display in fore-ground, where waste paper is whirling into a very much larger basket. Headline: "Watch your office exhaust. An ounce of inspection may save you tons of paper." Objective of advertisement: To convey the idea that: "Beside each desk in your office



Fig. 113.

Left.—No office ever claimed such an astonishing contraption as is here pictured, but the advertiser draws reader interest, and arouses his curiosity by an exceedingly novel scheme. The commonplace is made uncommonplace by an art "trick."

Right.—The picture of an automobile racing up a hill would be ordinary as compared with this dual visualization of an idea. The suggestion is immediately put over that the car in question can "walk" up a hill—with plenty of power to spare.

stands a waste basket. Empty every morning; emptied every night. Waste baskets live on paper. Some of them lead a normal existence. But in the office where paper is bought in a haphazard manner, purely on a price basis, waste baskets live in perpetual plenty." Product advertised: Business stationery. Argument against waste.

Scenario Plot for Picture: Faint, hazy background of coal production plant. Square mortise, with dark tone to set off large piece of white coal.

Caption: "If Coal Were White." Copy idea: "If the part of coal that burns were white and the part that cannot be burned were black, you would realize what clean coal means. At a glance you would see what a waste of money and energy it is to pay freight charges on coal full of undesirable impurities and how expensive poor coal is." Product advertised: Consolidated Coal.

These examples, with their unusual illustrations, suggest the wide possibilities of pictures which are attention compellers, when linked with a sound basic selling idea and an agreeable headline. But such methods are rather drab advertising subjects made into intensely interesting "reader copy."

### CHAPTER XXIII

### SUGGESTING THE PRODUCT BY INFERENCE

It is by no means always necessary to picture the thing advertised. Although it would appear that one of the first principles of a thoroughly practical commercial picture is to reproduce the product, there can be no fixed rule in this regard, nor should there be, in view of the continuous stream of campaigns which the public is expected to digest.

The service performed by a product is as illuminative as any picture of it. Then again, there are serious business reasons why no definite article can be represented. There are several imposing campaigns on the subject of automobile bodies. Page space is used, and the illustrations are costly and beautiful, but no car is ever shown. The entire atmosphere of these campaigns is created by inference. Discrimination is woven into attractive compositions, which, while suggesting that people are just going somewhere in automobiles or are coming from them, but the manufacturer's do not find it necessary to picture any one machine. Because he makes bodies for many different cars, it would be somewhat unjust to the others to select any one and feature it in an illustration.

A concrete example is selected from the year's advertising schedule of Fisher Bodies: Set into an elaborate and artistic decorative border, which is nicely calculated to suggest "class atmosphere," is an illustration of a charming young woman on horseback. Her companion is leading up another horse, and the faint hint of a grandstand in the background indicates that it is an exhibition affair at some exclusive driving and riding club. There is no automobile in sight. That such persons would attend the show in their cars coming from long distances is understood. But the advertiser desires, first and foremost, to surround his product and its name with a cloak of aristocracy. The reader inevitably receives the impression that Fisher bodies are the choice of those who know and who are always accustomed to the very best.

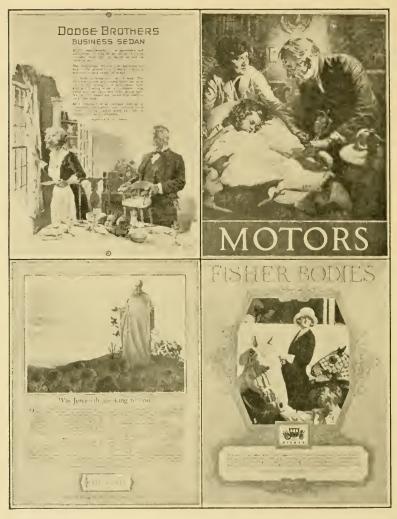


Fig. 114.

Upper Left.—Someone is expected. There is excitement in the air, as a skilfully portrayed seene is featured in a story requiring no view of a motor car. Upper Ripht.—Somewhere, out of the picture, standing patiently at a farmhouse door, is the automobile which brought the doctor to the home during an emergency.

Lower Left.—There was no real need to scatter spectacles and eyeglasses all over this page, in order to deliver the advertiser's message. A biblical phrase:

"O foolish people, that have eyes and see not," serves as text.

Lower Right.—A fair share of the now famous Fisher Bodies illustrations have studiously avoided showing a motor car and therefore the product manufactured. Yet they suffer not at all, commercially, for the campaign has succeeded in linking the name with class atmosphere, and the pedigreed user.

A campaign in behalf of the Dodge autmobile attracted unusual attention, because, almost for the first time in the history of advertising a product of this kind, the car itself was seldom shown. Something, however, in every human interest picture automatically made the reader *think* in terms of the car. An old-fashioned home parlor, such as is in the average rural house in the farming area, suggests the coming of guests.

A dainty old lady stands with plate in hand looking from the window. An old man, his face all smiles, is just in the act of pushing a baby's high chair up to the partly set table.

But there is not a word in the text of the advertisement regarding his intensely human and sentimental illustration. The copy man proceeds in a thoroughly business-like fashion to describe why the Dodge ear gives dependable service. He insists that the picture is a complete unit in itself. It requires no explanation. The story is all there—a story of the loved ones of the younger generation who are motoring out to the farm for a weekend, in a car that will surely arrive on time, with never a mishap.

This type of illustration which shows the product by inference only has become popular because it makes it possible for an advertiser to swing widely away from the expected. It admits of a new campaign idea. And this of course is periodically desirable.

Looking back over the advertising years of The American Radiator Company, it would be possible to find thousands of illustrations in which the product dominated absolutely. More recently, the experiment was tried of omitting radiators and boilers, intermittently, where copy ideas made it allowable. Yet there has been no lack of selling sense and no let down in responsibilities of any campaign to the cash drawer.

Two instances may be cited to show the method employed and to demonstrate just how picture and text must work in perfect harmony.

An illustration shows a dinner table scene, with father, mother, and two children gathered about, doing their best to eat the meal. Their expressions indicate that it is unpalatable. The small boy is frowning; the father holds his napkin to his mouth. There is a tiny insert of the wife throwing this food away. There is no radiator, or boiler in sight.

The copy writer says: "Suppose your cook stove spoiled one-third of your food!"

It is a daring and startling statement, and one well calculated to compel the reader to continue:

You wouldn't hesitate to get rid of it. The cost of the waste food would soon equal the cost of a good stove. Keeping the old one would be short-sighted economy.

Yet you may be making a mistake in your cellar which you could not make in your kitchen. For if you have an old-fashioned heater, it is



Fig. 115.

Upper.—The advertiser, through research, found that a certain famous old piece of artillery, dating back to 1489 was still in perfect condition because of the fact that it was made of wrought iron. Is this picture not better and more interesting than a reproduction of some piping?

Left.—Two American Radiator compositions in which the product itself plays no part in the main illustration. The copy idea is sufficiently picturesque and

important to make up for its absence.

Right .- No actual picture of the product here but the illustration most assuredly causes the reader to think in terms of heating plants.

probably wasting at least one-third of your coal. Coal is high; a onethird saving is quite an item; over a period of years it would pay for a modern boiler several times.

The advertiser has told a compelling story illustrated with the type of picture which attracts the greatest number; and no actual product has been introduced.

An article is advertised by showing a gloomy cellar with a pile of coal reaching to the ceiling, and spreading out in every direction. A sign thrust into it says that here are 750 tons of coal. A small, startled man, shovel in hand, stands looking up aghast at this immense and impressive sight. The headline explains everything: "The coal he shoveled in 30 years—a true bedtime story for Fathers."

There follows a shrewd narrative, taken from real life, of a man in Evanstown, Illinois, who did some figuring, which inspired the picture described. The illustration is in every sense a wise and permissible advertising argument in behalf of American radiators, despite the fact that the product itself is not reproduced.

A national advertiser of hosiery deliberately selected a slogan which would permit him to get away from the sameness of the inevitable hosiery illustration. This phrase was: "You just know she wears them," and it has become a popular saying everywhere. The embellishment of the campaign sought not to disclose stockings at all.

A vigorous campaign for General Motors eliminated the picturizing of ears or power plants. The advertising was none the less effective; in fact, it has been generally conceded that the campaign has been phenomenally successful.

A characteristic picture is of a country physician who has just arrived and is bending over a sick child. An anxious mother, with the light of fear in her eyes, glances across at the doctor. Will he have come in time to save the little life. The artist hints that this will be the case. But what has this to do with General Motors, motor cars, and automobile engines? Everything. For it is brought out that before the coming of dependable motor cars, country doctors were compelled to travel behind a slow-going horse, in a buggy, which faced the night roads with but poor results. Hours and hours were required to traverse short distances and people who lived on farms and other remote places were entirely dependent, in times of emergency, upon just such crude modes of travel. The country doctor often arrived too late. But now, with the motor car, all that has been changed. The long distances and the rough roads hold no terrors. It is a really magnificent indirect appeal, and more ruggedly

impressive because it is not illustrated conventionally with a picture of a doctor in an automobile.

An idea connected with a product, a comparison, or a parallel may be more important, as illustrative material, than the product itself, particularly if it happens that the product is like a hundred others or is not interesting or unusual to the eye.

Piping might come under this classification, with no audience waiting hungrily for a message on the subject. An audience would, however, find interest in a dominant illustration of a wonderful old cannon, facing out over plains and hills, from its position in a crumbling fortress. This is "Mons Meg," a monster gun named after Queen Margaret, of Scotland. It received its baptism of fire during the siege of Dumbarton in 1489. The advertiser says of it, as justification for such an unusual picture in an advertisement for piping:

This ancient piece of artillery, made of wrought-iron bars, bound like a barrel with hoops of the same material, may be seen today at Edinburgh Castle. Unprotected by grease or paint, it has braved all weathers for four hundred years, and its surface is hardly pitted. Remarkable? Not when you remember that it is made of wrought iron.

There is a smaller scene of a great modern building, in which wrought-iron piping has been used throughout. The product itself is not pictured and is not missed, because the story is dominant.

Because advertising art is so interlocked with the text which accompanies it, the two must be mentioned in any discussion of the relative merits of different methods. Thus this message concerning Wellsworth products (optical goods) automatically visualizes the illustration used:

Out of the mists of the past flashes the warning: "O foolish people, that have eyes and see not." More than twenty-five centuries have rolled by since Jeremiah, on a hillside in Judea, uttered this searching phrase. Its meaning, of course, was a spiritual one; yet may we not apply these words to a condition which exists today? What could better describe the unconscious victims of our own age of cyestrain, with its fine print books, glaring artificial lights, and flickering motion pictures.

The headline reads: "Was Jeremiah speaking to you?" The illustration is a masterfully conceived view of the venerable Jeremiah, on the hillside, speaking to the multitudes at his feet. Yet there is no reproduction of optical goods.

The fact that a certain brand of coffee was taken, in bulk, by a noted explorer and adventurer, on his notable cruise around the world, is of greater news and advertising moment than any coffee pot brand of picture or prosaic after-dinner composition. The picturesque and romantic outlines of a sturdy three-masted schooner invites the imagination to do the rest. If the owner and the captain and his crew preferred this coffee to all others, it would necessarily be the coffee for the average person's table.

Suggesting the picture of the product or of its service, by inference only, has given to advertising many of its most interesting campaigns.

# CHAPTER XXIV

## NEGATIVE ILLUSTRATIONS

There was, at one time, a prejudice against what is known as the "negative" illustration. This prejudice has, to a considerable extent, disappeared, for it is more generally acknowledged that advertising should be instructive, and that certain products have as their sole reason for existence a safeguarding of human life, or a check on carelessness. The chief objection to negative advertising was that it presented disagreeable, alarming, and sometimes rather repulsive suggestions, and that, in consequence of this, certain lines of business and certain products were presented in a damaging light.

The manufacturer of tire chains for automobiles, used pictures of accidents, of death, of extreme peril, occasioned by laxity, when motor cars skidded under conditions which were favorable to such perils of the open road. Thousands of letters of protest were received by this manufacturer. But the majority of them came from advertising men and students of advertising who had as yet failed to investigate the psychology of this type of appeal.

It was pointed out that the illustration of horror would keep people from buying cars. It was advertising which would prove bad for business. It brought up mental dramas opposed to the regular flow of sales. If advertising could not be cheerful and altogether optimistic, it should not be used. There was enough of the unpleasant in the world, without recourse to scenes of danger and of accident.

So firmly entrenched was this theory that debates were staged in many advertising journals, and correspondents demanded that the practice cease. It would be as consistent to ask plays to reflect only the Pollyanna atmosphere, and books forever to preach the doctrine of Little Rollo. There are more negative campaigns than ever and they are more strenously urged. The sale of automobiles was contaminated in no way by the advertising of the safety chain manufacturer, who truthfully pictured and described what might take place if certain wise precautions were not taken. Why dodge issues which are obvious and uncontrovertible?

But it must be admitted that negative illustrations and negative copy should be avoided where they do not, from every standpoint, harmonize with the logical objective of the product. It should not be dragged in for no better reason than to provide sensational and melodramatic interest.

Many advertised products have no excuse for negative advertising. That advertising, wherever possible, should reflect the happier, constructive, educational, and pleasing echoes of life and of service is not to be questioned. People are not drawn to that which is unpleasant. Lecturing and sermonizing repels, if either are not firmly grounded in everyday human experience. There must be an unusually valid reason to frighten a prospect into doing something. The purposes of this chapter will doubtless be best served by giving some concrete instances of the quite proper use of the negative appeal.

An advertiser, incidentally, may ask himself certain pointed questions which prove up the problem. Some of these are:

Will my product, if used, prevent serious accidents?

Will my product, under certain circumstances, save life, by the service it performs?

Is my product one which will safeguard the individual from the fruits of his own folly or negligence?

Will what I say, in a negative mood, work for a more thoughtful consideration of danger and what leads up to it?

Is my product one which does its service in the direct presence of scenes of danger and alarm?

If my product is not used, is it logical to assume that an individual may be liable to accident?

It has come to pass that any number of products are now manufactured which are interrelated with fire prevention, the avoidance of unnecessary risks, even the positive guarantee of protection from certain pitfalls of human peril. For advertisers in this classification to preach only the affirmative would represent an unfair and an illogical handicap. Their most virile line of attack is opposition to neglect, and their most significant weapon is reminding the negligent of the thing which they are thoughtlessly doing.

Today that a vast number of persons must be startled into doing what is right and wise and best calls for the extraordinary appeal. Persons are impervious to moderate arguments. They

are responsive only to the sharp checkrein of dramatic warning. They act only when they are made to see what may happen to them. The railroads of the country are fully aware of this. The only effective mediums of education, where automobilists and road crossings are concerned, for example, have been caustic, unrelenting, and lurid with menace. Logic and quiet warning was tried first, and found to be unavailing.

A conspicuously successful series, long continued and based almost entirely upon the vigorously negative in illustration, has



Fig. 116.—The commercial phases of a product told in an uncommercial spirit gives greatly added zest to an advertising campaign. Picturing familiar incidents, where the reader unconsciously plays a part, is powerful sales doctrine. But they are effective only when skilfully and truthfully portrayed.

been conducted in behalf of a storage battery for automobiles. This advertiser contends, and not without justification, that because the battery is the life of the ear, regulating not only its running but also its starting, emergencies are apt to arise which mean life or death. But in order to further validate this, the advertisements were prepared from and inspired by experiences, written by motorists.

A characteristic illustration portrays a railroad crossing. An automobile has been stalled on the tracks. A train is rapidly approaching and will smash the car to bits in another second. A man is shown helping his wife from the front seat. It is a

tense, terrifying situation, and the picture so successfully rendered, that it leaves the pulse quickened and the blood chill.

Beneath this picture the following text is run:

. . . I heard the whistle of a train. In an effort to spurt the car forward I stalled the engine and the car stopped on the tracks. The train was coming rapidly, shrieking violent warning. I left the engine in high gear and stepped on the starter. But my battery failed. We escaped, but the car was smashed to smithereens!

This may not be a common accident, but it is one which might easily happen to any motorist. Similar chronicles appear almost daily in the public press.

Also based on fact and vouched for by the correspondent is the following dramatic incident:

With our old battery gone "West"—a twelve-foot wall of water thundering down on us—we left the ear and ran for our lives. Our battery was gone; therefore our ear was gone.

There could be no more stirring picture than the one which accompanied this text, yet it was 100 per cent negative. A narrow gorge between two high walls of ragged granite and clay, up which it would be difficult to elamber. The driver, without being conscious of it, had been traveling up a dry river bed in the west Texas territory. But the flood waters from surrounding mountains had broken loose and were sluicing down the make-shift highway. The flood could be seen in the distance, racing nearer and carrying boulders and trees on its angry breast. A mother and child were frantically endeavoring to climb out of harm's way up the steep bank. The father, having failed to crank the car, sees that seconds will decide his own fate and the fate of his family. Although the picture is negative, through and through, it is constructively and sanely so. The entire series, all constructed along the same general lines, is a conscientious effort to protect people from their own short-sightedness and neglect. Such negative advertising must be looked upon as ethical and legitimate.

A life insurance company in a series, frankly sets out to picture accident, death, or sudden catastrophe. Its arguments are cut from the negative bolt. Stirring action, feverish anxiety and the throb and beat of daily tragedy, run rampant through copy and illustrations. An excited citizen rushes to the nearest policeman. A crowd is gathering. And the text reads:

Quick!—an automobile accident! Years of careful driving. . . A growing sense of immunity from loss . . . then it happened. "Quick!

an automobile accident!" Tragedy is in that frenzied cry, for somebody is badly hurt. Then a quick run to the hospital . . . doctors . . . nurses . . . weeks of suffering . . . and a suit for damage!





Fig. 117.—Three characteristic illustrations for The Actna Insurance Company, all highly negative, all swift, stirring in action, and all presenting the unpleasant side of life. But their mission is to compel thoughtfulness and to stir people out of lethargy.

Such eatastrophies the public has seen and is seeing every day. There is no exaggeration. People know their truth and finally admit the advertising logic which prompts a frank statement of fact and a plea for more common sense. There is a

wholesome tendency, in this generation, to face issues bravely and without petty covering of disagreeable facts. Fighting is done in the open. Results are more certain when gloves are removed and the job tackled bare-fisted. The application of these principles to advertising is as permissible as it is beneficial. To a lesser degree, the same forces have made the people want better furniture, better homes, and better food. In the background of almost every advertising campaign, there is a subtle



Fig. 118.

Upper.—Legitimately negative. The little housewife is completely worn out and the advertiser argues that this is unnecessary. She could save herself by using better household methods. It is a scene which all women will sympathetically recall.

Lower.—Negative in every line, but validated by the story the advertiser is desirous of telling. A wrong is to be corrected; a common condition relieved—

weary feet.

hint at the negative, in one form or another. Progress is stabilized and advertising is bent on creating either fear or unrest, discontent or alarm.

Needless to say, because of its inherent ingredients, the negative illustration has the strongest kind of appeal. Such illustrations are vibrant with action. They contain the quality of suspense. They leave the prospect questioning himself. They foster personal moralizing and reasoning. They dig deep and

sway emotions. And in many instances, they are constructed around such highly melodramatic scenarios or picture plots that they are irresistible to even the most indifferent reader. Melodrama has always boasted this power and this allurement.

How futile it would be to tax advertisers of certain products with the extreme rule of avoiding the negative. Americans have come to have the cleanest teeth in the world in part because the public has been literally frightened by the perils of pyorrhea and other diseases of the gums and teeth, into a morning and evening measure of protection. One of the most widely adver-

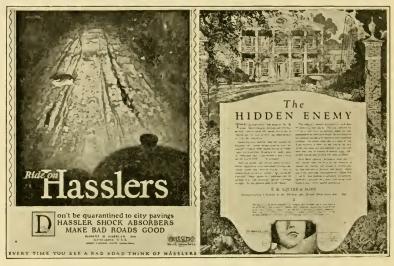


Fig. 119.

Left.—Bad roads used throughout a connected series, as seen by any motorist as he drives. Negative, surely, but the reader is reminded that shock absorbers minimize the effects of such rough going.

Right.—The idea of decay made into an unobjectionable allegory; a once fine home disintegrating from neglect.

tised soaps with hygienic properties made little or no progress with its campaigns until it began to picture the menace of the ever-present germ. True, the picture of a man, hand in the strap of a street car, surrounded by uncouth, unclean persons, does not make a pleasant illustration, but it certainly does impel a father to think twice on the subject of the disease germs on his hands he may be carrying home to his wife and children. Why not use a soap to clean them thoroughly?

Is a manufacturer of fire-fighting apparatus not permitted to show pictures of fire and the horrors of it?

Brake lining for automobiles is an admirable example of the type of product which depends upon the negative appeal. Life actually does hang on a brake. Therefore a prominent institution depends to a large degree upon negative pictures of unexpected collisions, bad temper, ruined vehicles, and danger to life and limb.

And this is sane copy, legitimate copy, from which to draw the meat of such illustrations:



Fig. 120.

Left.—A wrecked car—disaster, property loss and the general atmosphere of serious accident, as a burning car rolls down hill. It is a scene rather common to American roads. Pyrene, an automobile fire-extinguisher, has a perfect right to use such pictorial ammunition as this.

Right.—Nothing very pleasant in this illustration—suggestion of tire trouble, expense and delay, with the motorist grumbling over his ill-luck. It is a reminder that it is his own fault. Buy a tire gauge and know the pressure in the shoe.

Look over your morning paper. There you get only the serious accidents, involving life and limb, in one locality. Think of all the "might have been serious" smashes for the whole country! One a minute is a conservative estimate.

A maker of shock absorbers for motor cars advertised "Bad Roads" for a year. He pictured bad roads in a large, dominant way with all their ruts, boulders, muddy bog holes, hidden obstructions, detours, and dangers.

Yesterday, many would have contended that this was a bad idea. It might turn people away from motoring. Nonsense! Just so long as negative advertising is truthful, normal, and within the bounds of reason, there need be no fear. People know there are bad roads. A shock absorber is a solution. And the series of illustrations merely presented a truthful picture of what all motorists have seen at one time or another.

Will there be less automobile tires sold because the advertiser of a tire gage uses an illustration of a despondent automobilist watching a garage man put on a new tire, with the headline: "I have the worst luck with tires!" The illustration merely points out that tires suffer from over or underpressure of inflation. The negative picture, in advertising, can be made one of the most effective of human correctives aside from its service to the product it exploits and amplifies.

### CHAPTER XXV

# POSTER VALUE IN THE PICTURE

There are times when an advertisement may take on all the characteristic art qualities and technique of poster influence. Such displays, because of their simple, direct, and uncluttered layout, plus brevity of message, are virtually outdoor displays. This similarity is strengthened when two or more colors can be employed. Certain advertisers, working on the assumption that the volume of advertising prohibits individual 100 per cent assimilation strategically adopt messages which can be absorbed at a glance.

The marked improvement in outdoor posters has undeniably given impetus to miniature posters for magazine and newspaper use, and "those who run may read," indoors as well as out. The poster advertisement must possess the following points:

Bold display of the name.

Flat, unshaded areas of color or black and white tone.

Art treatment without fuss and furbelows.

Exceedingly simple compositions.

The least number of words as to text.

Uninvolved figure or still-life ideas.

Simplicity in handling throughout.

Such advertisements can be seen and read at a considerable distance. If, for example, someone is holding up a magazine at one end of a common carrier, the advertisement is decipherable in its essential features, from the opposite end of the car.

It appears to be characteristic of their use that poster advertisements are employed as a breathing space between intensely descriptive campaigns which are, of necessity, of the "reason why" type, and therefore somewhat complex. They are diplomatic pauses, made during the dignified course of a series which is textually extended. Advertisers deliberately experiment to the extent of employing much reading matter and numerous illustrations, one year, and the most simple poster displays the year following. They do it also for the sake of variety.

The luxury of such campaigns is not, as a rule, applicable to newcomers in the advertising field. When a product, its story, and its manufacturer have all been firmly established in public consciousness, then the poster series is most effective and less of an experiment. The character of the article may often regulate the extent to which this principle may be applied including products which do not require prolific descriptions and major and minor illustrations. Their story is quickly told and in simple terms.

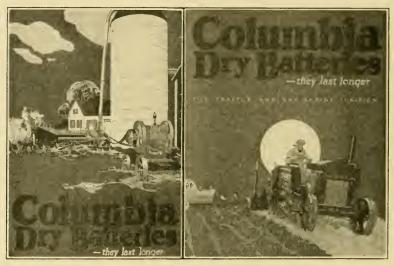


Fig. 121.—Two strong colors, red and black with variations, were employed in these originals, page size. They attempted no more than to get across one dominant idea and a name. The art spirit is in the poster school throughout.

It was discovered, in the case of Columbia dry batteries, that, for several years, the spirit of poster technique would be superior to verbose analysis and technically complex pictures. The utilitarian uses of a dry battery required no dissertation. Nor could even the most gifted and imaginative writer long continue to build imposing word structures for it. But there were elements which properly deserved to occupy the attention of the advertising.

These points summed up as follows:

A dominating display of the name Columbia. Bold pictorial effects to impress both consumer and dealer. Art of a character which would automatically glorify a rather modest product.

The use of a second color as a practical advertising asset. (The Columbia Batteries carry a distinguishing red label.)

Advertising art gaged to make a deep impression on the memory.

Displays which would in no respect resemble any other campaign for a like product.

The serialized campaign, poster style, wherein one use of the batteries at a time could be strategically featured.



Fig. 122.—A simple picture, done in flat color tones, and with very little reading matter, as the composite magazine page. The poster spirit throughout. The originals were in two colors and therefore far more effective than here shown.

This program operated admirably for the very reasons which originally inspired it, and the last unit mentioned above is a significant one: no attempt was made to tell more than a single story of one use. But when the campaign had run its course, each battery use had been covered, without complication and without distractions.

If the subject of dry cells as related to the operation of bells and buzzers were made the theme of a poster page, the artist narrowed his pictorial horizon to a business man pressing a button on his desk, or to a pleasingly composed study of a Colonial doorway, as a child, on tiptoes, reached toward the bell. If the use of the battery in connection with tractors became the basic appeal of a design, only the farm implement and sufficient

atmosphere to register its environment found way to paper. Of text, there was invariably little, although words were chosen with such patient care that their brevity made swift, brief phrases eloquent.

Something in the distinctive and the related character of such a series presented at regular intervals; in the powerful name plate display and the vivid contrasts of red and black, red and dark blue, handled in flat masses; in the assurance and brutal finality of the individual advertisements left an impression, not of any single message, but of a broad campaign, as insistent as it was striking. Dealers in batteries and dry cells were not slow to clip these poster pages from magazines and put them to work in their windows, and at the climax of each series, after six pages had been run, the advertiser summarized the campaign in devoting a page to the six reproductions in reduced size.

In every advertising campaign there appears to be some one popular note which, for unexpected and unforeseen reasons, pleases the popular fancy. It may be some apparently insignificant detail, with embedded advertising strength. ago, for instance, in the drawing of illustrations for magazine and newspaper campaigns for Perfection oil heaters, an artist happened to place a contented tabby cat near the heater. was not the most important element of the picture; it was an incidental. There were figures, accessories, and human interest in the same composition. But the picture of the purring kitten appealed to the public and was favorably commented upon everywhere. Here was clever visualization of warmth and of comfort. And as the consciousness of its worth became impressed on the advertiser, he made it a unit in almost every advertising illustration, until it grew to the proportions of an unofficial trade mark.

What was more natural, then, for this theme to be raised to the dignity of a dominating note, complete in itself? And the next step was a poster page, of heater and eat, uncluttered by any other accessory. The advertiser was capitalizing a popular idea in the simplest form imaginable, the poster.

In the advertising of an oil used for shortening, decorative edibles, because of constant repetition in a poster art technique, became a characteristic atmosphere of extensive campaigns, year after year. Berries and fruits, which enter into the making of such pastries, were also given room in the picture. From representations in black and white, the idea suddenly became a series of highly artistic posters, which surrounded the product with effective and altogether pleasing atmosphere.



Fig. 123.—Four simple and compelling examples of the poster spirit in pagespace advertising, with the illustrative theme to the fore.

The ramifications in this class are many. In some instances, a poster within a poster is used, that an advertising trade mark or an advertising character may be given a new lease of life and possess an invigorated appeal to the jaded public. While everyone might be familiar with the "Time to re-tire" pajama boy, so long used in connection with Fisk automobile tires, the unvarying repetition of the same theme might well grow to be an old story to its market and lose a proportionate amount of its potency as an illustrative feature.

By the comparatively simple expedient of placing a poster within a poster, the original trade mark, which always possessed

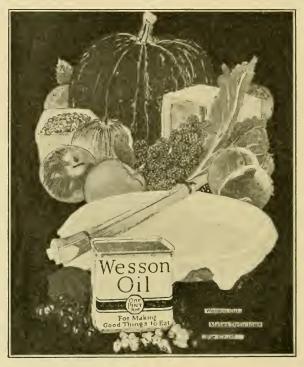


Fig. 124.—This page was run in full color, and its spirit throughout was postery.

poster characteristics, was rejuvenated. The poster or painted sign of the trade mark figure was utilized as one unit in a human interest design. Far out on the desert, the "Time to re-tire" poster has been nailed to a post. A pioneer of the region, on his journey across trackless miles, his burro patiently standing at his side, has stopped to study the quaint poster. And the sole reading message is the advertising phrase, accompanied by the name of the company and its address.

The unwritten story, suggested by inference, is plain. Whereever one may go, to whatever remote outposts of civilization, there the Fisk tire is known.

Advertisers of clothing for men have long employed the poster form and technique in advertising. The addition of a second color in publications which can carry it, heightens the effect. These poster campaigns, it should be emphasized, are part of a carefully conceived advertising plan; they do not fulfil every obligation of a publicity campaign, long continued. The com-



Fig. 125.—The Columbia display undertakes to reproduce the pages for the previous six advertisements. And as done in two colors, in much larger space, the result was exceptionally pleasing. The Mazda page is as much a poster as if planned for the dealer's window.

pany may for many months insistently stress tailoring details, explanatory copy, selling logic, and diagramatic or style illustration. Then comes the lighter note for the relief it affords to dealers and customers.

While the more legitimate poster advertisement observes the rudimentary technique, as to art and lettering—and there is a most emphatic atmosphere—it is by no means compulsory to adhere to these familiar forms. There was a time when a poster meant definite technique. This is no longer true and the advent into advertising art of a very much higher grade of professional talent has brought about the latitude.

The actual technique of the artist is not limited today; his characteristic style may range from flat, broad masses to the most detailed and polished handling. Quality is the aim rather than a formal and unyielding observance of any one poster medium.

There is less leeway in other respects; an advertisement which is filled with reading matter, numerous subheads, and accessory illustrations may lay no claim to poster honors. Lettering should be bold, simple, and with pronounced character. Typography seems strangely out of place. The firm name, the name of the product, and a spirited phrase should suffice as to text. And there must prevail an atmosphere which is not crowded.

A poster advertisement may feature still life or figures, an attractive showing of the package or of product, or wholly handlettered text. But a confused composition made up of all of these ingredients is not permissible.

A magazine which contains hundreds of pages of advertising, largely complex in its makeup, is an ideal setting for the simplified poster display which assumes to do no more, for the time being, that to keep a trade name vividly before the public and the dealer, and to deliver a single and significant selling argument.

If posters along the public highways are a contributory force in advertising and effective in the accomplishment of a specific objective, then it may be said that miniature posters in periodicals are equally serviceable and legitimate, and to a reasonable degree attain the same result.

#### CHAPTER XXVI

#### WHEN THE PRODUCT DOMINATES

There will always be a friendly controversy between advertisers who believe that showing the product persistently and in as large size as possible is of greater importance than human interest illustrations built around it.

Is atmosphere of more substantial selling value than the sometimes unadorned presentation of the thing advertised? Should commercial illustrations seek beauty, charm, melodramatic action, or be content with such displays as will be accorded a product in a shop, on a counter, or in a window? The answer is really one which is so often overlooked in any critical discussion of a single advertisement or a connected campaign.

Once an advertising campaign has gotten under headway, its form may constantly change pictorially. Nothing in the analysis of markets and products justifies the belief that the physical attributes of advertising should find a given atmosphere, or form, and remain inflexible. It is dangerous and ill-advised, therefore, to single out one display or one series and to judge it without full knowledge of what has gone before and what is no doubt scheduled to follow.

One of the most common faults in a consideration of advertising is thus to concentrate upon one unit. The veteran who has been through the various stages in the progress of a campaign suffers no delusions in this respect and is more tolerant. Advertising, to him, is a coat of many colors, and its character is constantly changing to fit the by no means fixed conditions of markets, popular purchasing moods, commercial aspects of seasons, and the gradual development of a manufacturing institution in its relation to the advertising.

When the product is new and its advertising is at its inception, illustrations are apt to concentrate upon a showing of the article itself, with little else. To familiarize the public, speedily, with the appearance of this article and with its distinctive features is one of the early obligations of a campaign.

There has never been what may be looked upon as a completely effective plan of introducing that last link in the advertising chain, namely, a final contact at the point where the consumer goes in to make the purchase. There are numerous devices, many of which are important and interesting but none which make the circuit quite complete. Store cards, counter cards, window displays, mechanical signs, and dealer literature serve an invaluable service. The man behind the counter seems to be the arbiter. He may be a "living advertisement" for any product he wishes to put forward.

Products which are an open exhibit are in themselves advertisements, in proportion to the public's visual familiarity with them. Influenced by advertising, the consumer sees the product, perhaps points to it, designates it by name, and demands it. The advertising plainly has been read and a desire to purchase engendered, and, when the product makes its appearance in public display, the circuit comes as near being made complete as possible.

In a desire to achieve this, an advertiser of canned goods, putting out an extensive line, all bearing a similar label of distinctive design and color scheme, has for many years persistently followed a definite policy in his advertising. Contracts have been made with magazines which assure the placing of the advertising always in the same position. This means that it settles down to billboard prominence. The public has grown to look for the company's advertising in a certain place every week, every month.

In analyzing the plan, reproduction of the can, in exact colorings, becomes fixed idea Number Two. Whatever else there may be on a page, the container, exact size or larger, is the dominant feature. It is easily conceivable that after years of such advertising, the public will have come to know the can. The advertiser once said: "Our advertising is little more than a standardized shelf for our goods."

Intermittently, through years of campaigning, there should be, unquestionably, a recurrent adaption of this idea. Institutional themes appear and, after they have run their course, give way to rugged and frankly commercial showings of the goods to the exclusion of everything else. It is the business instinct asserting itself. For, although the artistic in advertising has received every encouragement, the click of the eash register must occasionally echo through all advertising pages. In the pioneer days of advertising, showing the goods meant no attempt at artistry. Wood cuts of the product were crudely placed, and the appeal was far less positive than under the present regime. It has been found possible to combine a reasonable amount of atmosphere with the commercial. To some extent, this has been brought about by new and artistic methods of bringing the inanimate product to life. The artist and the retoucher seem to be able to supply the most homely and unimaginative object with visual allurement.

A photographed automobile tire might be commonplace enough; but the same photograph can be retouched, given certain attractive lighting effects, and its artistic merit is unquestioned. Glorifying he Inanimate has been made a chapter in this book because of its close relation with the subject now presented.

If lighting and photography can not make the article live, the original illustration follows. The artist handles these drab objects as might a portrait painter as he poses and interprets his living model. Who would suppose that the picture of a piece of machinery could be made artistically attractive to any save the individual who "loves" machinery? Yet it is being done. A non-technical public has been made to take an interest in mechanisms of all kinds through the subtle artifices of the commercial artist who uncovers beauty in everything, once he sets himself to the task.

For one entire year, a manufacturer of automobiles used only unembellished reproductions of these power plants and the campaign was singularly alluring to a class which heretofore had not bothered itself with such matters. The drawings—for they were original wash illustrations and not retouched photographs—were fascinating, due to lighting, to subduing of certain non-essential parts, and to elaborating. Glittering pin points of emphasis, here and there, made cold metal throb with life. Light displays its true potency in illustrations of this character.

During a conference in a large meat-packing institution, the salesmanager of the company said to an artist, who had been called into conference:

I am willing to wager that you can't make a side of ham or of bacon pictorially interesting. The subject does not permit of it. Our coverings are simple and crude. This product we sell does not permit of your so-called "artistic visualization." But I am willing to concede that there is more salesmanship in the reproduction of a ham or a bacon,

for a time, at least, than in the most elaborate human interest picture of a breakfast table scene or any of the rather conventional themes commonly employed for an article of this character. We are disconcerted by the physical appearance of the very thing we sell. It isn't attractive in a picture.

The packaged product was laid on a piece of black velvet; one side of the studio was darkened; and a strong light played from the opposite side. An electric globe shot a top light from above.

If the humble package of ham had been a person of note posing for his oil portrait, the task could not have been approached more



Fig. 126.—These magazine pages, in every instance, feature the product, with few accessories. The advertiser seeks to familiarize his public with the actual goods. Color, in one or two cases, was of real assistance.

conscientiously nor more seriously. When the completed canvas was delivered, the skeptical committee gasped. An inartistic thing had been given real beauty. The artist had won the wager.

It was not until similar treatment was accorded automboile engines and special parts that advertisers of these subjects dared to feature them as the main illustrative theme because of the acknowledged public indifference to things mechanical. An advertiser today may devote almost an entire magazine page to the thing he manufactures, and the larger it is shown, the better he is pleased. Whereas in the past such pages were crude and inartistic, they have become wholly in accord with other advertising in the same publication.

To reproduce the product actual size has become one of the accepted features of every campaign. During a discussion of a

campaign of some magnitude for shoes, an advertiser asked this question:

But what can we do in the way of illustrating this series? There is nothing new under the sun. Everything that can be done has been



Fig. 127.—In each one of these pages, shown in greatly reduced form here, the product dominates the layout. It has been made the lime-lighted feature of the illustration. But there is no suggestion of the catalog page, due to artistic and imaginative handling.

done. I have made a collection of all shoe advertising over a period of three years, and apart from one or two artististic exceptions, the pictorial similarity is disillusioning. Shoes are shoes and imagination does not seem to find very much to put into a picture—just people wearing shoes, done in this way or that. It would seem to me that one of our greatest problems will be to discover a distinctive idea for our own campaign. Can it be done?

And again the obvious became the solution. In a study of past advertising for shoes, there was no single example of a campaign which had made a feature of a shoe actual size, reproduced in colors.

A campaign was immediately started with this as the central illustrative plan. By combining fine photographs with effective retouching, shoes were placed on the pages in a bold and a convincing manner, "large enough to step into," as a member of the committee exultantly remarked. Every detail of the workmanship and of the texture of the leather was brought out. Tan shoes, when a second color was used, were amazingly realistic.

As the campaign progressed and as all models, were shown, unaggressive background accessories were put to work, such as scenes in the sport field, at social functions, and of allied human interest bits. They were not bold enough in technique, however, to detract from the theme of the shoe. As these advertisements appeared, it was significant to find to what extent dealers were selling the shoe being featured during that period. The show counter method asserted itself at the point of consumer contact.

When new models and new containers are brought out by the manufacturer, the jumbo-sizes illustration of the product is most valuable and serves one of its most useful purposes.

#### CHAPTER XXVII

# MELODRAMATIC ACTION

There are, of necessity, two basic classifications in advertising art, the passive and the active; and both have their allotted usages. As a rule, however, regardless of the product, illustrations which are animate carry the greatest appeal. This is a fundamental of life itself and of human nature.

The one literary and dramatic form which does not seem to grow stale and which is ever sure of its receptive audience has its origin in melodrama. People are fond of excitement, of thrill, and of scenes which make the pulse beat a little faster.

It is the one appeal which reaches all classes, under all circumstances. In the average life there is a minimum of action, of adventure, and of spectacular incident. The most casual incident on the street, from the automobile smashup to the dropping of a safe from an upper story, will attract thousands. There is a lesson in this for advertisers and for creators of advertising illustrations.

It will be interesting to select and follow through one example, demonstrating that the same product and the same campaign can be handled in two widely divergent pictorial moods. The subject is a storage battery for automobiles. While competitive campaigns illustrated their batteries, service stations, and the conventional themes common to the product, one advertiser saw dramatic possibilities in what happens when a car is suddenly made impotent through the giving out of the current which animates it? What is the inevitable result when a battery unexpectedly refuses to operate? Here was a valid advertising objective, to make car owners aware of the importance of a battery.

In every advertised product or proposition, some element of thrill can be found. The problem may appear painfully commonplace and drab to the advertiser and the viewpoint of the outsider is essential. It is told of a manufacturer of belting supports that he despaired of finding drama. His trade paper and maga-





Fig. 128.—These remarkable pictures were drawn from real life and actual happenings. Their themes are peril, sudden danger, unnecessary risk of life. But who shall say that they are not legitimatized by their tendency to make people think in terms of guarding against just such hazards?

zine advertising was doomed to dull repetitions of mechanical facts. But an enterprising advertising manager offered prizes for ideas for illustrations. Letters were sent out to factory superintendents, and soon, sufficient fact material was received to prepare an entire year of advertising. One of the stories was that of a great Kansas earthquake, of desolation spread broadcast, and of a large plant swept into a jungle of twisted iron and steel. But one belt line remained true to its trust. A dummy



Fig. 129.—A rather commonplace and undramatic accident dramatically handled.

The product advertised is floor varnish, impervious to moisture.

engine was attached and the belts revolved. More picturesque perhaps was the letter which told of the delicacy of belt adjustment in another industrial plant; birds, sparrows, flying through the open window of a factory, alighting on the belts, were sufficient impediment to stop the flow of power—a circumstance which proved that there was no lost motion and no waste generative activity. These belts were adjusted to deliver just so much power—and they were doing that and no more. The system which held them in place was therefore perfect.

The advantages of the melodramatic illustration may be summed up as follows:

Action is an admittedly efficient attention compeller.

People are intensely interested in unusual situations.

The reader whose life is commonplace feeds on situations which are exciting.

Creating interest at the inception of the message is guaranteed.



Fig. 130.—Melodrama in advertising illustration need not necessarily mean "blood and thunder" as this subtle pictures proves. The tug at the nerves and the heart are as much in evidence. The suggestion is advanced that mothers should always keep emergency medicines on hand.

Possibilities in spirited copy are numerous.

Movement as opposed to passive subject material is paramount.

Advertising takes the form of drama and as such with its slight exaggerations, is always alluring.

The presentation of pictures which suggest the peril of human neglect or foolhardiness acts as a vigorous lesson.

Sentiment is a strong moving force, and the melodramatic in illustration is largely dependent upon sentiment.

The majority of the more successful melodramatic pictures are founded on written scenarios, which inspire the artist to "eatch the spirit" of a tense scene. The form is simple, direct, highly descriptive. In order to project such themes powerfully, the advertiser draws a verbal canvas, much as follows:

For a Campaign on Automobile Motors.—Object of the illustration is to make people think more seriously of the part played by the automotive industry in our modern civilization. Tendency is to discredit the magnitude of the industry and to take too much for granted. People



Fig. 131.—A shrewdly thought-out and drawn illustration of the trusted employee who is making a quick get-away with stolen funds. Expressions of faces are born of melodrama. The idea was used by an Insurance company to visualize a copy-drama connected with Fidelity Bonds.

look on motor cars as so much metal, leather, wood. Our task to humanize the product. Theme—the motor car meets an emergency and is practically indispensable. Characters: a mother, a small child, a country physician. Scene: bed room of a remote house in rural district. Time: late at night. A child has been taken seriously ill, professional care is all that can save its life. A doctor must arrive quickly. The home is obviously not in a village. It is miles away from traffic lines. But there is a telephone. It is used to summon doctor. Artist picks up thread of story just as this man arrives. Show little girl, in the throes of a high fever, in bed, unconscious. Mother nearby, the light of a great terror in her eyes. A kindly physician is seated at the beside, feeling pulse of the child. Great care should be taken to portray this rural

doctor as the symbol of a type, kindly, patient, white-haired. Lighting of illustration so arranged as to add to dramatic qualities of the scene. Mother looking at him, rather than at child. She places absolute trust in his professional jurisdiction. Element of suspense established. The moment is one of tremendous significance. A little life is at stake. Copy to state that before the motor car, this country doctor might have taken hours to reach his destination. His automobile has brought him in a comparatively brief space of time. How many lives are saved and how much suffering alleviated through the ministration of scientifically directed power as expressed in an automobile power plant.

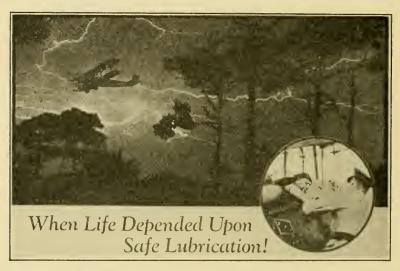


Fig. 132.—A speeding airplane, silhouetted against the lightning-streaked sky, and sinister darkness added its own touch of impending danger. Melodrama of the most compelling kind.

A few years ago, however, the manufacturers of such power plants insisted that there was but one method of pieturing their product, namely, to show it as it was.

Would you suppose there was any great measure of melodrama in overalls? The conventional thing to do would be to show good-looking farmers and workmen wearing the product—and let it go at that. A sales manager for one of the largest overall manufactories in the world set out to find out just why it was that this brand had quietly earned the reputation of being the "strongest" garment on the market. And here are some of the fact stories which came out of his investigation:

A steel worker, high on a tall building, lost his footing and would have fallen to his death had not his overalls caught on a projecting obstruction. He hung there for three quarters of an hour, helpless, until he was discovered.

A railroad employee, engaged in building a bridge across a swollen mountain stream, pitched headlong to what seemed certain death. His working clothes caught on a beam and he was lifted to safety.

Something like three hundred such dramatic incidents were eventually uncovered, enough surely, when turned over to an



Fig. 133.

Left.—A gunman, with aimed revolver may cause a first-glance revulsion, but the advertiser has a warning to register and a melodramatic story to tell.

Right.—The tragedy of a human face told in melodramatic terms, and with a back-drop of fire-fighting, throb and thrill.

artist of ability who made one of the most sensational series of commercial illustrations ever used. There was a pulse-beat in every one of them. The interesting part of such stories as this is their close adherence to actual life experiences, they need not be fabrication.

A dirigible broke loose from its moorings in a severe storm and was swept seaward in the teeth of a howling winter gale. But the men aboard are heroes born, and after a dramatic battle for life in the air, the huge bird was steered safely back to its hangar. Twenty-four hours afterwards, no less than fifteen advertisers had taken advantage of this news feature. One manufacturer had made this product used in the dirigible, another something else. They were all instrumental in the heroic demonstration of endurance. The series compelled reader attention, as inevitably as the most trivial street accident will interest crowds of people.



Fig. 134.—Spirited action, as an advertiser of a tire gauge vividly illustrates the unseen power of—wind, air, in action.

It is scarcely fair to declare that attracting attention under these conditions is unethical. The melodrama of everyday life is as legitimate as its quieter passages.

The reader asks only that situations be manifestly sincere and that scenes depicted be wholly within the range of reason. When a manufacturer of roofing shows the tragedy of the midnight fire in a suburban community in the black sky, the distant conflagration, the rain of sparks, the sinister red glare, and the shadows of many scurrying, frightened figures—and when, in the foreground, his artist suggests a single whirling, descending jet of fire, just about to fall on a roof, he is dealing in the kind of

melodrama which is born of fact and which is certain to make his audience catch their breaths in sudden expectancy. It is action and undeniably good advertising.

Seek for the embedded melodramatic thrill or heart throb in every problem, in every piece of copy, or in every product, however commonplace it may seem to be. The curtain of the advertisement will then rise on an opening scene which will hold the spectator to the end.

# CHAPTER XXVIII

# CHARACTER STUDY

One development in advertising art is the broadening out of its portrait gallery. During the earlier period of experiment, few types were attempted. A species of rubber stamp characterization was in vogue, which meant duplication of accepted and conventional classifications. There was a one type of business man, a one type of housewife, and so on.

Artists seldom deviated from these studies, which might well have originated from a pattern, so closely did they adhere to form. If, for example, it came within the advertiser's plans to present the picture of a workman, the study was thoroughly familiar, and exact counterparts could be found in other

campaigns.

Today advertising justly boasts of its startlingly large cast of characters. Character portrayal was obviously helped along by the imaginative quality of copy, which made it absolutely necessary for the artist to search for new faces and for studies of individuals more closely identified with the spirit of their messages. To illustrate: the manufacturer of an automotive truck undertook to point out to the public the influence of these vehicles on human progress. Each type of business was taken in turn, dairying, the delivery of groceries, of crops, of meats, etc., and to more closely visualize the lines of trade, persons most active in each field were shown, in portraits, as near life-sized as possible, on the advertising page. From here on, the text explains the relation of delivery to purchase—the swift, sure moving of goods. A feature of the advertising campaign of a dry goods store, which ran for two years, was its weekly presentation of types of men and women. There was a delightful study of the typical woman shopper. She could be duplicated in every city the country over. The study was a symbol of frugality and skilful purchasing power. Before this campaign had run its course, no less than fifty large character heads had been used, each a marvel of studied choice. The copy which accompanied one of the portraits stated:

Eight billion dollars is the public's annual bill with America's 40,000 department stores—not including 160,000 other stores handling dry goods and allied merchandise. The item for buttons alone is \$26,534,000. It requires a trained force of fully a million men and women, at an aggregate salary of \$700,000,000 a year, to attend the countless throngs that gather daily at the counters of these stores.

An advertiser of radio head sets concluded that no better illustrative scheme could be devised, than the showing of different



Fig. 135.—It is always desirable to eliminate nonessential detail and to show "close-ups," for character can be brought out strikingly and in a bold, dramatic manner. This advertiser by the use of large heads, can emphasize expression. reactions of sentiment, and true character delineation.

types of Radio fans listening in on programs which inspired facial expressions of more than ordinary interest. They ranged from a kindly farm grandmother to a tired business man. The showing of faces only permitted clear characterization and the series was a portrait gallery, more impressive than if rubber stamp traditions had been adhered to.

Every line of business and every advertising campaign encourages a reaching after suited types of persons. These shades of difference are more significant, now that artists have put them on paper with conscientious skill.

A manufacturer wishes to tell the public of the skill and specilization of its workers—the people who make the goods. And it becomes at once apparent that the workman in a steel plant in no wise resembles the toiler in a shoe factory or the workman of the automobile plant. There is a marked difference. What people do, what they are, and what they produce appear to mold the type.

It is amazing to discover the variations of types, of facial expressions, and of character, clearly defined. No two faces are exactly alike and one of the most amazing truths of human existence is the diversity of the human pattern. It is therefore



Fig. 136.

Left.—A pleasing character study of a familiar type. The artist looks for a living model, and selects such types from the very field he is supposed to portray. A real grocer poses for his portrait. All of which makes for a wider, truer range. Right.—Rugged farm types, very carefully delineated. Every illustration in this series took up some well-known classification, and represented them "to the life."

beneficial to advertising to reflect this impressive variety and to be wholly truthful in character delineations.

To walk along a crowded city street or to sit in common carrier and make a technical survey of mankind is amusing and instructive. Advertising, taking this thought as its pictorial cue, has made almost unbelievable progress.

Because industry, as just one factor, has gradually presented its own kith and kin to the rest of the world labor has been dignified and its activities strengthened. One of the largest manufacturing industries in the world ran full-color portrait studies of various workers on the cover of its internal house organ. They were pleased with the publicity given them and their effort, both of which would be, under most circumstances, concealed deep down in puddling rooms, in foundries, at lathes, and in grimy empires of iron and steel. For people to know "how the other half of the world lives" is a beneficial influence—this contact with industry and its rank and file. The consumer who is interested in how and by whom the product is made is more tolerant and more appreciative.

The following paragraph from an advertisement of this sort is illuminative:

The real foundation on which a superior product is built lies not in mere bigness of plant, but rather in the organization and character of the men and women who day by day contribute their part to its making.

The American Seating Company has presented in its campaign many splendid character studies of its workers, however, humble they may be. How does it happen that this study of a veteran maker of school desks is so strangely real, so human, so distinctly true to type? Those who see the advertisement know immediately that there is nothing superficial in the portrait.

Artists now go to industrial plants and makes sketches and have men and women sit for them. The job is conscientiously done. These studies are not "made up" in studios. An artist, employed to produce a number of distinctive factory types, spent two months at the plant. He lived with these people, watched them at work, and saw them in their homes. He came to know them intimately, and from this experience developed a series of genuinely impressive character studies. The man, at work on the American Seating Company school desk, "looks the part" because he is the creator of his rôle.

This explains why it is that the portrait gallery of modern advertising has gained so much and has become so pronouncedly vitalized during the past few years. Portraiture is more conscientiously done. The opportunity was always there; artists did not take advantage of it.

There is often virtue in homeliness and in the unassuming. The public had reached a point where it was unquestionably satiated with the cloying sweetness of the pretty girl type of illustration, all affectation and no character. Advertisers labored

under the impression that people wanted an idealized type. It did not. It wanted and has always wanted, truth, that which was natural.

Affectation in character portrayal is as dangerous and as unsatisfactory as lack of truth in advertising.

Where once there was an unbroken line of pretty dolls there are true-to-life portraits real people, of real women, housekeepers,



Fig. 137.—The artist humanizes the expert factory veteran and suggests that genuine sentiment goes into his task.

matrons, mothers, daughters, sisters, and college girls. The superficial has yielded to a reflection of people as they are found.

A campaign was built on making grocers the star of every advertising performance. And in order to secure the portraits for this series, the artist made sketches in grocery shops in seven different states. He searched for interesting types. There was no attempt to glorify the men behind the counter. They were drawn as people find them, day by day.

To illustrate properly another campaign, the artist had his models pose for him. A policeman, a sea captain, a miner, a chopper of trees from the pacific northwest, a Pullman car conductor, and a governess posed for the advertising artist.



Fig. 138.—For one year this advertiser believed it distinctly worth while to delineate character—the character of the men found in the average garage. The artist went at this work conscientiously, sketching from real types.

The central character of a successful campaign used as its central figure, Mr. Average Motorist. A dozen unsuccessful

attempts were made to create a type which would be at once familiar to everyone. The advertiser and the artist went to a popular country club. They watched the steady stream of cars passing a given point, during Saturdays and Sundays, and when that "type" flashed across their vision—for there always is a one best symbol of every class—the problem was explained to



FIG. 139.—Every member of the average family is made to join advertising's cast of active characters. Whereas, a few years ago, these types were artificial and all of a conventional pattern, it is now customary to search for sincerity of characterization.

him and he was persuaded to pose for the drawing, with certain changes to prevent its identification.

People are invariably interesting. The advertiser who comes closest to approximating real folks is certain to receive the most engrossed attention and the largest audience.



Fig. 140.—Two ruggedly interesting character studies, from a connected series, which, in their aggregate display, form a portrait gallery of unconventional advertising types. These character studies are closely allied with the story, in each case, and are not merely "dragged in" for embellishment.



Fig. 141.—A year of advertising based on portraits of exacting people who drink the coffee. And in each case, the faces tell a story of satisfaction.

Truth in the delineation of types is as necessary in modern advertising illustration as fidelity to truth in copy. The public is just as responsive, just as exacting. These people of the advertising "stage" are supposed to represent, in many instances, the reader of the advertisement. The advertiser asks him to so consider the situation, the persons shown, the story. Advertising art of this generation is no more than a picture of everyday existence and the colorful human panorama that animates it. Therefore, types should be genuine, convincing, plucked from each separate walk of life.



Fig. 142.—Two impressively "real" studies of young men, drawn from models and carefully avoiding the "rubber stamp" school of portraiture.

An advertising artist spent a month in Maine in order to find the one best model for a typical guide. This character, used in a serial way, throughout a year's campaign, would be scrutinized by people who have employed guides and who know the type. The slightest deviation from fact would weaken the entire series. This advertiser received nearly 4,000 letters, complimenting it on the wonderful drawing of the old guide. "I have been out with that very chap," was the substance of this friendly correspondence. For every desired type there is a living model and the advertiser must find that model.

# CHAPTER XXIX

#### THE HUMAN INTEREST ILLUSTRATION

Not all figure compositions should be looked upon as of the true human interest sort. It is one thing to introduce characters in an illustration, and another thing to delineate types so deftly and stage their actions with such fidelity that the product's virtues are immediately visualized.

In general, it may be said, that the ideal human interest illustration is one wherein true-to-life incidents are presented, without exaggeration or bombast. It is as ill-advised to exaggerate in pictures as to strain for effect in copy. Exaggeration invites suspicion. Yet following too closely in the footsteps of normal existence is to deal in bromidic situations, hackneyed ideas, and the drab trappings of things which experience has made obvious.

That the commonplace circumstance does not arouse interest is a theory certainly open to challenge. It must be remembered that human nature itself has not materially altered in thousands of years. There are basic themes, sentiments, and ideas which time leaves the same. Pictures which show primal passions or sentiments have universal appeal because they are fundamental and easily recognized. They permit the reader to place himself in the same precise environment. Reflect what John Smith does, and John Smith is acutely conscious of his part in proceedings. He is temporarily flattered by his personal ability to interpret your picture narrative.

When a human interest illustration is so intensely human that the public steps into its action, there is every assurance of favorable results. It is only on occasion that people crave to eliminate everyday contacts, and the campaign which spreads a magic carpet becomes effective. It is true, however, that the enduring thing is the thing with which we are all most familiar.

Create an illustration which shall compel the reader to say:

"I have been there myself."

"I know a man who looks like that."

"I've done that many, many times."

"I wish I had one."

"I have seen people do that."

you win an intimacy of contact which has sympathy and perfect understanding as its base. Life is too full for any advertiser to imagine that there is a shortage of material. Because these



Fig. 143.—Mothers will chuckle over this good-natured exposition of little tots at their bath, and the advertiser successfully visualizes the fact that the right varnish on a floor means no worry over spilled water.

themes are all around us, perhaps even lightly brushing us as they pass, they are often overlooked. The obvious is not to be despised. Half-hearted and ineffective handling of the apparently commonplace is what discourages its use. It is as distressing as a good play, poorly acted and falsely staged.

Consider pictures of babies; exaggerate them and what they do, attempt to force them into situations which cannot exist, or widen the range of their action beyond actuality, and the fraud is resented. The advertisement may win a smile, but it has sacrificed the respect and the spontaneous confidence of the prospect. Babies are quite funny and pretty and interesting

enough, exactly as they are, in everyday life, and it is an artist indeed who can suggest their elusive charms. The test of the craftsman is depicting life; it is easier to cartoon and to burlesque.

An illustration may be drawn with consummate skill and nevertheless fall short of delivering a deeply moving story. There is a sharp demarcation between skill of draftsmanship, ingenuity of technique, and subtlety of story. A very poor drawing may possess inspired qualities of pulse-stirring emotion, which indicates that it is the plot of the picture as well as its interpretation, which influences potential power in an advertising sense.



Fig. 144.—Two contrasting examples of admirable "human interest" illustrations, one frankly sentimental, yet beautifully so, the other scintillant with humor. Nor is the selling message of the varnish neglected.

Exactly the same principles hold good as in advertising copy; dialogue, unrestrained and unnatural, is not to be compared with text written in the true vernacular. The advertiser loses his true perspective, no doubt, in his effort to emphasize his argument. He is afraid the public will not understand it. When illustrations picture an entire family going into an hysteria of action over some small article of everday use, or a stern board of directors hypnotized by a cog or a piece of leather belting, the advertising is weakened to the extent of its lapse from realism.

Restraint is probably one of the most valuable attributes of the human interest illustration; the insight which prompts an artist to go just so far—and stop. It is a by no means uncommon practice for advertisers to arrive first at their story pictures from carefully written art scenarios. The advantage of this is the opportunity it provides for analysis and gradual development, as the first preliminary sketches are made.

Characteristic picture plots would be mapped out in this interesting manner:

Schedule.—Page space. Farm journal list. For use in December. Illustration may occupy three-fourths of total space. Medium-original wash drawing, half-tone plates. In

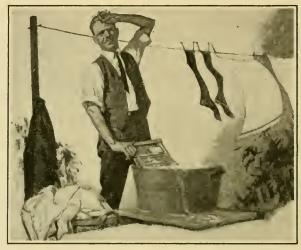


Fig. 145.—A General Electric illustration to elaborate the fact that if "Father did the washing just once," in the old-fashioned way, he would speedily declare for modernism. "Human interest" in every line.

each case master engraving delivered to publication. No electros. Small showing of two views of watch model, full front and side. Vigorous human interest type of picture with touch of humor to appeal to specific class. Illustration should bring out thorough time-keeping dependability of product.

Picture Plot.—Boy and girl, not under sixteen or eighteen years of age, sitting before open hearth, on comfortable lounge. Tops of their heads showing, only. Engrossed and unconscious of presence of others. Room in semi-darkness. Furnishings of a comfortable but by no means luxuriant home. (Keep in mind that modern farm house has up-to-date fixtures. Detail, however, softened and subdued by shadows.)

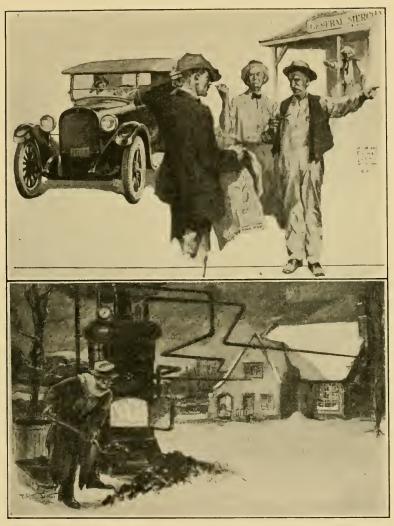


Fig. 146.

Upper.—A novel departure from the conventional automobile drawing, in that figures and their action are permitted to take precedence over the car itself. Observe the humorous story told without need of words.

Lower.—An unusually unique type of human interest drawing which cartoons the basic idea of unguarded heat pipe in a home: it is as if the poor furnace had to do its work in the open. An "attention compeller."

In immediate foreground, three-quarter-length study of farm father of the prosperous and progressive type. Smoking jacket. Eye-glasses in one hand, to suggest that he has been up reading. Whimsical expression on the old man's face, mouth puckered, twinkle in eyes. No suggestion of displeasure. He looks straight out at reader, as if taking him into full confidence. Right hand, raised to catch light from fireplace, holds watch. Hands visible, and hour around twelve. By placing this hand in approximate center of composition, the light dial of the watch

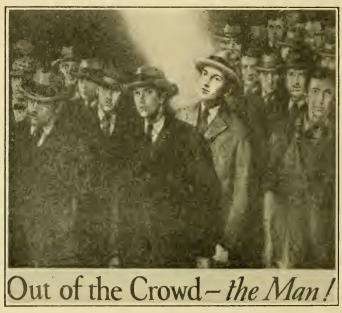


Fig. 147.—A dramatic story told in picture form, as an ingeniously placed ray of light, forces the reader to concentrate upon a single face in the hustling, bustling throng.

will form bull's-eye of visual interest. Obvious from illustration, that Father is about to tell visitor his "time is up" for the call.

Copy Slant.—"No ground for argument. Dad has the goods on them.' There are times when the Keystone Standard is provokingly accurate."

Such scenarios of human interest as the above greatly facilitate the making of an illustration. It is significant that a practical mind has warned the artist against technical errors, such as "playing down" to the farm audience. In some organizations, it is customary to request suggestions in this form from a number of people and departments, the most likely idea being adopted, after discussion in open conference.

Eliminating the technical references, two additional scenarios are quoted in part, as a further indication of the spirit which



Fig. 148.—One of the General Motors dramas from real life. The little farm mother and her daughter are dreaming bright dreams of where the new automobile will take them. A charcoal illustration, from carefully chosen models.

prevails in the building of human interest illustrations of the intensely natural school. The first might be a word picture interpretation of one of a series of powerful page drawings for the Underwood portable typewriter.

Boy of the characteristic "Penrod" group. Has removed coat and is at machine under evening lamp. Paper shade tilted back to diffuse light. Obvious that it is the study period at home. School books in evidence, clock, papers. Boy is typing, but expression of face and thoughtful pose, as his eyes scan the neat page, give intimation of momentary reverie.

His thoughts take form in a panoramic scene in the background, occupying major portion of top-position space. Dominant in this vista is proudly poised study of Daniel Boone, musket over arm, coonskin cap conspicuous. Faint suggestion around him of his comrades, distant hills.



Fig. 149.—A quiet, unruffled study of the contented pipe-smoker, who fits his tobacco to his books and his moods. An illustration which is a human-interest story in itself, even without reading matter.

Far from being a mere "eye-catching picture," this page, as finally worked out, has its roots in a forceful selling story. With an Underwood, the imaginative boy brings a famous character of history to life on the printed page:

All the romance of the winning of the wilderness is a vivid, thrilling reality in the mind of the boy as he works at his history lesson. Free from the drudgery of hand-writing, he is able to concentrate every thought on his work. And Daniel Boone comes to life!

It is singularly true, after the most exhaustive study of advertising illustrations in various kinds of media, that human interest, as a source of subject and inspiration, is most impressive when it lives up to a disciplinary rule of being irreproachably human. An unnatural situation cannot be made effective, however expertly it may be decked in technique and in superior execu-

tion. There must be truth in the concept, and the public is rather fond of seeing itself in pictures.

Artists of more sensative understanding have given material aid by the use of models which are akin to the story. The portrait gallery of advertising art really reflects types. If a policeman is to figure in the composition, it is more than likely that a real officer will pose; if a Penrod is to be hero for a day, then a Penrod is invited to the studio. Genuine character studies have taken the place of the deplorable rubber stamp personages that once paraded through advertising campaigns. When a commercial illustration lives and when it continues its activities long after its original appearance, it will be found to have contained rich veins of humor or of pathos, conscientious character delineation, and situations drawn from everyday experience.

Illustrations of this kind are valuable as advertising because they can accomplish the following objectives:

Products are shown in service and under natural working conditions.

Pictures which cause the prospect to use his own imagination stimulate a desire to share in conditions visualized.

Although the copy may not be read, the illustration forms a complete selling message.

The advertiser's subject material is supplied with an attractive, humanized setting. Sentiment which becomes predominant is often far more effective than shop talk.

Products which are, in themselves, rather drab and undramatic may be made to take on a new appeal.

The human interest illustration is less commercial. It accomplishes its purpose by skilful indirection. The prospect is coaxed into an interest which he might otherwise not entertain.

Human interest pictures are, in reality, demonstrations and doubly convincing because praise comes from an apparently disinterested source—the user himself.

#### CHAPTER XXX

#### DISTINCTIVENESS IN PEN DRAWINGS

Full-color campaigns are everywhere in evidence. Yet it is by no means either possible or expedient for all advertisers to go to this added expense. In magazines which carry large volumes of radiantly attractive color illustrations, the question of competition must necessarily come up for consideration. Is it arbitrarily true that, all else being equal, the advertiser employing color is more likely to monopolize attention, than the competitor, prehaps in the same line, who can use black and white only?

Here technique often makes up for the difference and equalizes matters. It is told of one advertiser that, not being granted an appropriation which would bear the greatly added expense of color originals, process plates, and the considerable item of space, printing, etc., he set out to meet his color adversaries by the subtle power of a black and white technique which should, by its artistic charm and novelty, compel wide popular consideration.

The experiment was a success. The series of illustrations was more widely commented upon than the color campaigns of rivals.

There was an individuality of pen technique which at once arrested the attention, even of those wholly unfamiliar with the production features of advertising and art mediums. There has always been a fascination attached to pen drawings. Perhaps it has to do with the fact that the average individual looks upon all half-tones, in black and white, as work of the camera and of photography, while line illustrations are obviously a creation. Invention and ingenuity have entered into their production.

Novelty, will, for a long time to come, appeal to the masses not understanding the principles governing artistic creation. The eye and the imagination are both lured by the unconventional. There is something of magic in pen and ink. And it is not necessarily true that the most artistic rendering or technique is the one which makes the deepest impression. Advertisers have



Fig. 150.—Elsewhere, for another advertising purpose, this Gorham series has been commended. In the present case, the unique and painstaking work of the pen-and-ink artist is the feature. Surfeited by photographs, advertisers turn to such line plates as this—for campaign individuality.

had a difficult and elusive struggle in this respect. They have prepared illustrations to suit themselves in many instances and to measure up to the artistic standards of the advertising profession, thinking that this appreciation of the best naturally reached out to their audiences. It has repeatedly occurred that a baffling pen illustration has drawn a larger audience than an elaborate half-tone original of a full-color canvas, painted by an artist of note. These are facts which it is unprofitable to overlook.

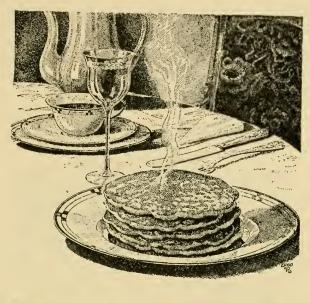
A story comes to mind of an architect who, having made a phenomenal success, was asked to what he attributed his following, for the houses he designed were in no sense artistic. He said:

I have found that the majority of people, in this generation at least, are attracted to detail. I put many extra touches on every house. There are fussy things and intricate designs. Roofs are cut into peculiar patches. The modern generation is intrigued by pattern and detail and that which is odd.

The average magazine or newspaper reader looks with a certain amount of awe upon techniques which are somewhat outside his complete understanding. Etching the Lord's Prayer on the head of a pin has never ceased to make people whisper when they speak of it. And when an artist conscientiously reproduces detail with a pen, he does something which makes readers marvel. They pause to think of the workmanship, the patience, the knowledge, and the skill which have entered into the picture. It is permissible to declare, therefore, that pen technique is productive of serious consideration.

Weary of the monotony of original wash drawings and full-color illustrations and the inevitable black and white effects, as represented by dry brush, charcoal, pencil, vivid contrasts, and ultra-commercialism, world without end, certain resourceful advertisers occasionally turn to this one technique which baffles the amateur's analysis. Yet it is little more than a blend of immeasurable detail and a close adherence to realism. It is photography in pen and ink, as it were.

Several national campaigns based on this principle are of practical interest. In each case, actual technique, in black and white, has overcome somewhat the handicap of lack of color, in the midst of color. One example, destined to be representative



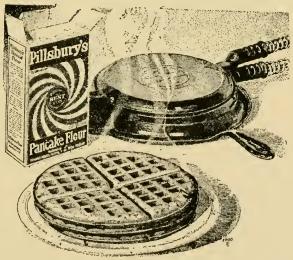


Fig. 151.—The same subject, handled in two shrewdly interesting compositions. A product which would be commonly shown in color is made effective through the use of a pen technique so unusual, so intricate, so remarkable as an art "feat" that the public quickly responds with the tribute of universal commendation. The artist literally "Paints with his pen."

of its class for many years to come, was employed in behalf of the Gorham Company, jewelers and dealers in silverware. That traditions must be upheld was the first consideration.

The articles to be pictured were choice pieces of silver and tablecraft. A series was produced which created little less than a public furore and the admiration of advertising men, artists, and the professional experts. Yet its technique and its basic idea was, after all, as old almost, as the art of pen and ink. It meant a revival of detailed and shaded illustrations.



Fig. 152.—Homely subjects are given added interest and eye appeal through the ability of the artist to make them artistically attractive.

Each grouping of tableware, of cut glass, and of immaculate accessories, was arranged, of course, in artistic composition. The articles were then photographed with as much resource as if the camera studies were to be reproduced. From these bases came delicate pen drawings, perfectly reproducing the details of each product, yet tempered with idealism.

Nothing essential was lost because of the fact that color or photographic detail were missing. The artist had caught every shadow and high light, every delicacy of pose and pattern, every subtle hint of material used. The glint of silver was there unmistakably. A bone handle on a knife, an ivory finish, the candle in a candlestick, flowers in an exquisite vase successfully translated into terms of pen strokes.

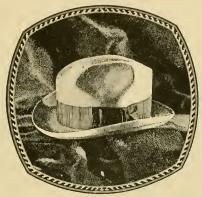


Fig. 153.—The artist, in this pen drawing, has so faithfully sought realism and detail, that no photograph could more satisfactorily reproduce the article advertised. From the public standpoint, a realization of this is coupled with amazement over the marvels of the method.

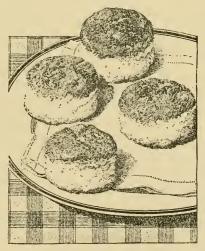


Fig. 154.—The delineation of foods is considered exceedingly difficult in pen and ink. This fact has forced advertisers of such products into full color of the most expensive character. But that realism can be found at the tip of an artist's pen is verified by such remarkable studies as the above. Sheer wonderment occurs over the ingenuity of the intricate technique.

And, all the while, the eye was conscious of a masterful representation. How could human hand lay lines with such adroit

skill? Technique had begun where color left off. Interest in the method was not to be outdone by the extravaganza of process plates. Those who saw the illustrations were aware that a very



Fig. 155.—Uncommercial to a degree, as the average advertising illustration is understood and "smacking" more of the story type. Effective, particularly, because drawn by an illustrator who has been identified with story illustration.



Fig. 156.—A very unique, light-shade pen technique. It is used to advertise green-houses and therefore must appeal to those of artistic inclination.

fine and worthy thing had been done, a thing which required genius.

Sometimes it is a popular professional pose to reason that the true success in commercial art never permits the prospect to think of mediums, of execution, of how the thing is done and that the illustration, to do its work well, must, of necessity, forget any consciousness of the workman's own craft. All of which is affectation. These illustrations were altogether atmospheric, charming, and commercially effective. They merely added a wonder technique to professional posings. And they struck a new note. Nothing quite like them had appeared up to date or within the memory of their generation. They were



# -- to an Appreciative Husband

Fig. 157.—A pen drawing made from a photograph, and done with the most exacting care as to infinite detail. More interesting than any photograph could possibly be.

artistically different and, being original, as has been repeatedly pointed out, is an advertising obligation. Here was a case where an inherently beautiful product was glorified through technique, to the point where even color and half-tone plates could not hope to compete.

What of the homely product, which, even in its most likely representation, in matters of art, is by no means beautiful? It is here, again, that pen technique is of assistance. It brings out



Fig. 158.—A pen and ink illustration done in the popular story-illustration school. Incidentally, the artist is known as a fiction-story technician, and the campaign gains because of this.



Fig. 159.—A bold, brutal, open-line pen and ink drawing for poor-paper reproduction, but artistic, nevertheless. Successful for newspaper work but just as attractive when employed in magazines, on better paper.

the interesting fact that regardless of theme or subject, the artist's pen may weave true romance around the humble and the ambitious alike. An advertiser of paneake flour has so embellished homely household themes, such as platters of flapjacks, syrup jugs, and the like, that they are "paintings in pen and ink." Examples here reproduced show the marvelous possibilities in this direction.

The obvious question is how may illustrations of this peculiar type be produced? Is there some special method of procedure? The answer is equally obvious. It is largely a matter of technical



Fig. 160.—An illustration which is known as a non-commercial type, varying widely from advertising pictures as customarily seen. It has the "story" flavor.

skill on the part of the artist himself. A striking campaign of this class was produced by a middle-aged man who had been employed at Washington as an engraver of bank notes. In another instance, the artist came from a talented family specializing in pen drawings of landscapes.

Unquestionably, it is a specilization—nor is this technique to be confused with any of the many variants—where delicate, detailed pen lines from the basis of a school, such as imitation wood engravings. It is a technique demanding patience and attention to fine detail. It means echoing the photograph, in all its realism, with pen strokes. It is a rather confusing combina-

tion of the commercial and the beautiful, because these drawings are realistic as well as artistic.

It must be admitted that by two processes alone are such results obtained. One is to pose the object, photograph it, and from the camera study, make a silver print. Over this, the artist works, eliminating and modifying, yet always conscious of the copy beneath his pen. He gives a true interpretation, as to detail, combined with occasional touches of the free, the sketchy,



Fig. 161.—The original may have been inspired by a photograph but the pen has given it greatly added interest. Yet not a particle of important atmospheric detail has been lost in this art transition.

and the atmospheric. And all the while, it is the artist within him which dictates every touch of his pen. There is no adequate manner of expressing how it can be done for the artist feels his way.

But with a photographic silver print as the base, the realism which is so important a phase of the technique becomes well nigh arbitrary. Take a study of a pan of biscuits, for example. It is doubtful if the same results could be obtained were the artist to pose a pan of biscuits and draw them as they appear to him. The fidelity of detail would not be interpreted. The salt print brings these very fine points out.

Other artists use a photograph for copying purposes, pantographing it on white drawing paper, and, with the camera study always before them, they interpret the detail in their own artistic mood. The copying method is considered the more likely method. It is not so slavish as the silver print.

To summarize, there are times when sheer power of technique may seem more worth while than presumably ambitious and overwhelming full-color and wash illustrations by powerful

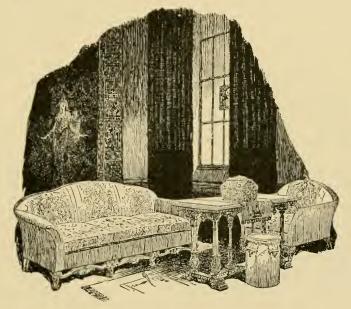


Fig. 162.—One of a series for Karpen Furniture. Very beautiful pen and ink detailed study of an interior made to compete with full-color, by virtue of interesting technique.

competitors. In such a demand the pen and ink detailed school is assured of an interested, often a fascinated audience, attracted equally by the subject and by the ingenuity of the method. Several years ago, in a salon exhibit in Paris, two canvasses were side by side. One was a large and impressive futuristic subject, bold as to color and commanding as to method; the other was a miniature painting, done in shades of sepia and a monotone. It was not more than eight inches square, but it depicted a cavalry charge, and, despite the thundering avalanche of men and horses, dust and confusion, the buttons on coats could be seen, the pupils in startled eyes, the glint on a sabre. Here

was a startling triumph of infinite detail, yet, withal, artistic which is a rare combination.

Artists did not care for the small painting. They saw through its sham, as was to be expected. The public, unschooled, saw one canvas in that room only. Even the neighboring large colorful painting, done by a master, could not interrupt the trend of their tribute.

"But see!" they would exclaim, quite breathlessly, "the artist has shown the nails in the horseshoes. He has painted every link in every chain of a scabbard. He has even gone so far as to reproduce the insignia on the tops of metal buttons! Is it not wonderful! marvelous!"

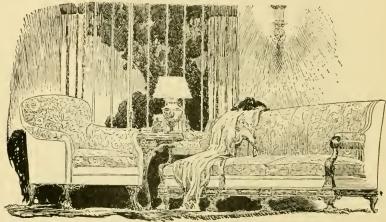


Fig. 163.—The artistry of pen and ink, interpreting a still-life study, made to give character throughout an entire campaign.

These ingenious pen drawings which leave nothing to the imagination, and which represent, on their very face, an almost immeasurable amount of exacting human effort, do not fail to appeal to such audiences. Sometimes, they are artistic; sometimes precise and unyielding in their obvious desire for effect; occasionally, they are worthy in every way. At any rate, they play their part in relieving the monotony of advertising illustration. But the majority of them are valuable to the advertiser as expositions of what can be done with a very fine drawing pen and a bottle of jet black ink. They prove that the pen technique can lend itself to the most thorough interpretations of intricate detail and that an artist, temperamentally inclined to this school, can, indeed, "paint with a pen."

#### CHAPTER XXXI

# APPLICATIONS OF THE WOODCUT TECHNIQUE

The modern artist may have lost the skill which should have been a heritage handed down from wood-engravers of old, but he has developed in its stead an uncanny aptitude for imitating the technique made famous by those earlier geniuses who, with steady hands and an abiding faith in the importance of their field, transformed blocks of wood into memorials of art.

In other words, the technique of the wood engraver is so marvelously simulated today, with other tools than his, that sometimes it is difficult indeed to select the real from the bogus, the imitation from the revival. And, now and again, an advertiser, striving for individuality, for the outward, physical designations of pride in preparation, actually employs a veteran, some artistic survivor, to whom his block of wood and his engraving tools mean more than brush or pen.

Commercially speaking, the woodcut, even to this day, serves a purpose which no subsequent process or technique has managed to excel. The advertiser who must use small illustrations for printing on poor paper stock and whose subject material is cluttered with essential detail, can be sure of the printing qualities of the wood engraving, although the wood block itself is not finally used but rather a line engraving made from its proof, electro, and matrix.

Something in the sturdy decision and precision of line makes for clarity, for printability, and for contrasts which do not become congested. This is particularly true in the case of little cuts of the catalog variety, which must depict the details of the product, the works of a watch, the fine detail of jewelry and the intricacies of articles which are studied, as one of the steps in closing the sale.

They are not as artistic as pen and ink creations, but they print well, under any and all conditions, and faithfully represent the most elaborate patterns and the most complicated mechanisms. Nothing need be lost in a woodcut illustration.

That the woodcut technique should print, in small space, on poor paper, where original pen drawings fail, or are at least partially inadequate, may be traced to the quality of contrast and the methodical manner of shading lines. In wood engrav-

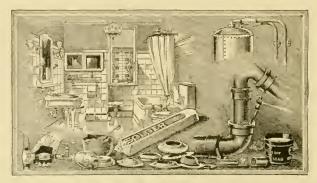


Fig. 164.—A most remarkable pen drawing, executed in the manner of the woodcut of old.

ings of this specific type, blacks are invariably placed against white areas. There is a sureness of line and a directness of lights and of shadows.

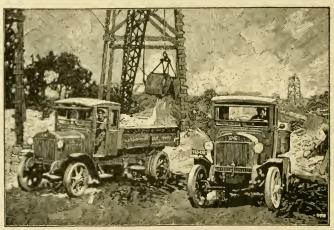


Fig. 165.—Dignity and character go hand in hand with the atmosphere of the wood engraving, whether from actual wood blocks or imitated in pen and ink.

The advertiser in farm journals, using small space, and compelled to show, nevertheless, perhaps a farm implement, in careful detail, in a two-inch square limit, often turns to original woodcuts

as perhaps the sole solution of his problem. In this case, they are genuine wood blocks and not imitations of wood engravings.

Advertisers of recent years, however, have not for the most part turned to the woodcut atmosphere and technique necessarily as a mechanical means of securing detail pictures which will print under adverse circumstances. The far larger incentive has been one of an ambitious desire for new campaign character, a new school, forgotten by the present generation, an art atmosphere, not customarily observed.

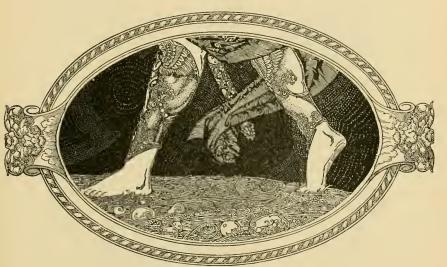


Fig. 166.—A notable series, this, with the woodcut spirit admirably sustained.

The woodcut spirit adds another technique to the many now in use. The same difference of opinion which helps make the world go 'round is also an active agency in keeping commercial art out of a rut. One of its saving graces is its truly marvelous variety. Its moods are necessarily many.

It is by no means easy, however, to secure fine examples of wood engraving in the present era, because of counter-irritants which are not congenial to the artist. He is scarcely one to be rushed; it will not do to stand over him with the lash of emergency. The wood engraver proceeds with leisurely skill. And since there are comparatively few experts nowadays, prices are apt to be high. Then there is the element of chance. Anything may happen to a wood block, even at the moment when forms

are ready to close. Corrections, obviously, are a matter of hazard and technical hardship. The changeable advertiser, who would make innumerable corrections, is not welcomed by any responsible wood engraver. It is an art which can not invite the muddling, meddling hand of the outsider.

Recognizing the artistic possibilities of a revival of the woodcut style, particularly for advertising purposes, where it has made its appearance intermittently, guardedly, and in no great volume advertisers developed this novel substitute—the original



Fig. 167.—Despite the great reduction, necessary in a limited book display of this kind, the refinements of the technique are obvious.

drawing which, as has been claimed for it, simulates the wood block efforts of even the veteran engraver. Resourceful artists have their individual methods of arriving at the result, but by far the most popular is the one wherein a specific kind of "treated" drawing board or paper lends ample assistance.

These drawing surfaces are unique in that they have a chalky coat which can be scratched away easily enough with any sharp instrument. Some artists employ such tools as are in the studio of the wood engraver. The woodcut effects, shadings, areas of light and shade, and rigid certainty of line, are encouraged,

while working on these specially treated papers, because the stroke and the technical methods are similar.

A background is desired, for example which shall be made up of a series of exact lines, executed with absolute uniformity, a technique common to wood engraving. The artist paints in the area in solid black, either with ink or with water-color paint, allows it to dry thoroughly, and then etches out the white areas with a sharp instrument, made in varying designs for this purpose. (A noted specialist is content with a pen knife blade.)

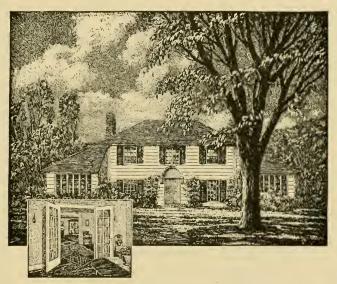


Fig. 168.—The woodcut technique mingled with free pen handling. As a relief from the inevitable halftone, such illustrations are highly desirable.

The design is literally scratched on the chalky surface the usual procedure being reversed, in that white appears, as this chalk is cut away. This, however, is but one of the possibilities of the special drawing board. The chalk surface, exceedingly hard, does not prevent the use of a pen or a brush. With equal facility, the artist may employ black. There is just enough resistance to create an individualistic line.

To paint dark areas in solid black and then to secure half tones and shading, by means of scratching out white lines of varing weights is, of course, to produce a technique impossible with the reverse method. No pen, working on a white surface, could hope to accomplish the same distinctive character of line or of shaded tone. One of the admirable utilitarian qualities of the surfaced drawing board is the opportunity accorded for working in deft little highlights of mere pin points at the last moment.



Fig. 169.—A most effective design, refined as to atmosphere and composition and vying successfully with full color rendering of the same subject in some publications.

The artist, all the while, has patterned his technique after the wood engraving style. That has been his model, his guide and his inspiration.

The effect depends largely upon the quality of line used. Lines, regardless of their weight, are placed side by side with unerring regularity, fluid smoothness. It is a technique requiring infinite patience, time, and clear vision. It is not scratchy, sketchy, or free. The woodcut is formal, methodical, sure.

The imitation woodcut illustration is produced by some craftsmen without the aid of artificial accessories. They weave the



Fig. 170.—A series of wash drawings for magazine work was interpreted in the above technique when poorer paper stock prohibited the fine halftone screen.



Fig. 171.—Artists have learned to make pen drawings which embrace many of the interesting and complex qualities of the woodcut.

technique with a pen. Needless to say, it is a long process and one demanding a keen appreciation of fine detail. There may

be need of stipplings of white, or white lines, closely placed, to produce certain effects, and sometimes these are done with a pen, in white paint or ink. There is always danger, however, of the displacement of this white: it may peel or crack. The drawing



Fig. 172.—Woodcut atmosphere retained through an entire series, thereby providing desirable continuity.

becomes highly perishable. Because of this, the other process of scratching out white is preferred.

Reduction becomes a vital consideration. Originals made several times larger than they are to appear on the printed page often result in disappointment. The ideal copy is same size, although this naturally cramps the artist in his work and makes need for even greater precision. Where a full-fledged wood engraving might easily require several weeks in its preparation, a pen imitation of it may be produced in a day or so. So remarkable has been the progress made that, in many notable advertising



Fig. 173.—Member of a family of woodcut spirit illustrations retaining a majority of the methods of the technique of long ago.

campaigns, it has baffled the most observing and studious eyes—this adaption of the wood block technique, as a short cut to almost identical results.

A significant development, however, reaches into other fields. Artists, while experimenting with the pen imitation of the woodcut, have come upon accidental techniques, which often take on something of the pen and something of the wood engraver's sharp-edged and pointed instruments. These drawings are not quite of the woodcut school, nor have they the freedom of the conventional pen illustration.

It occasionally transpired that, after an artist has completed a colorful pen and ink illustration, another will work over it with a sharp knife or with a pen and white ink, and make such addi-



Fig. 174.—It is true of the "woodcut technique" that it makes an equally handsome and distinctive appearance on poor paper stock or on the finest of glazed surfaces.

tions and changes as will give the drawing a hint of the woodcut technique, although in no sense attempting its 100 per cent interpretation.

Woodcut illustration, or imitations of their technique, are used for the following definite reasons:

To provide individuality of art atmosphere throughout a connected eampaign.

To get away from the sameness of half-tone work and of the more conventional line drawings, as observed in the average periodical.

To suggest quality and aloofness.

To insure printability, where much detail must be shown in very small space and on poor paper.

To guarantee workman-like interpretation of complex patterns, mechanical details, etc. in catalog illustrations—particularly when paper used in large-edition books is porous and coarse-grained.



Fig. 175.—Full pages on the poor paper stock of farm journals, printed beautifully in this series for Ford Tractors. The woodcut technique is "foolproof" in this respect.

To give substance, character, and weight to subjects which might otherwise not possess these qualities.

To insure adequate reproduction in campaigns which are to appear very largely in farm journals and similar periodicals, printed on inferior grades of paper stock.

4%

To guarantee faithful and "life-like" showings of products which depend for their interest and their efficiency upon the amount of detail introduced.

The fact that in the woodcut technique two major elements—blending the artistic with the technically detailed and showing the minute points of mechanical, structural interest—may be combined is an incentive to its use under certain conditions. For many years, the advertising of Ford automobiles and tractors had been singularly crude, due, in no small measure, to the system which made it arbitrary for each individual selling agent to create his own newspaper illustrations and copy. A change of policy dictated the surrounding of Ford products with more of a quality appeal. Their homeliness need not necessarily take the form of ugliness. Surely, an atmosphere of refinement could be created through art technique.

The tractor, for example, belongs in the homely class. Heretofore, when pictured, the drawings showed the machine in its
every element of detail. The spirit of the new regime of illustrations was wholly different, although making a not too great
sacrifice to the artistic. By employing a modified woodcut
technique, every essential fragment of mechanical detail was
brought out, in a manner calculated to satisfy the prospect who
looked for just these essentials. But in the surrounding panoramic investiture, in figures, in back-grounds, rich in romance, the
unusual and refining influence of woodcut technique transformed
a campaign once singularly commonplace.

The Ford tractor, if it sold for ten time its present price, could not be surrounded by a more artistic atmosphere. The artist had raised it to high estate, commensurate with the service performed.

#### CHAPTER XXXII

### HALF-TONE SUBJECTS INTERPRETED IN LINE

Illustrations, from photographs or from original wash drawings, as used on the good paper of magazines, will not reproduce successfully in newspapers and farm journals; if transformed into pen and ink, they will inevitably lose. In this event what can the advertiser do?

Great progress has been made in the production of coarsescreen half-tones for poor paper printing, but there is a long distance to travel, as yet and the hazards are innumerable.

Pen-and-ink is, in itself, a delightfully artistic medium and it is an error to assume that any subject need lose its charm, its atmosphere, its aesthetic appeal, merely because the secondary campaign is to be rendered in this technique. It has happened, as a matter of fact, that pen reproductions have far exceeded their half-tone and wash originals, in the touches of delicacy and artistry which are the aim of the conscientious production manager.

Examples of the "before and after" school accompany this chapter and constitute a practical lesson in the artistic possibilities of the transition from one medium to another. But it can be no mere casual and mechanical process. If, as it sometimes happens, the artist who painted the original is not used to pen-and-ink or dry-brush and is not qualified to make the second drawing, then another artist of equal artistic ability and judgment should be assigned to the task, and must be in complete sympathy To look upon it as a mere second-rate assignment and to hurry it through without study or proper care is to encourage failure. There are two fundamental methods of producing a line copy from a half-tone illustration: one is to begin a new illustration, on drawing paper or board, traced from the original; the other is to use the silver print. Both have their practical virtues, but for the more satisfactory results, the former plan is by far the best.

As a rule, original wash drawings for half-tone reproduction are made rather large. To trace them on a clean sheet of paper

and to proceed with the pen copy would be, in all likelihood, to arrive at copy which suffers from too much reduction in the platemaking. An illustration in pen and ink or in dry brush might present a handsome appearance as it came from the artist's studio, yet reproduce miserably on poor paper or magazine stock. This great reduction tends to make detail fill-in, become congested and mussy. In the majority of cases, line illustrations are at their best when the originals are not much larger than their final showing.

But there is another reason why copies made on a clean sheet of paper, rather than over silver prints are more desirable. The



Fig. 176.

artist is somewhat handicapped in the silver print process; he can never feel quite at ease. He is conscious at all times of tracing his subject. In addition the character of the silver print means working in the dark. The pen traces over the complete subject, with all of its original values, and this leaves the artist not quite sure of what has been done until the print is bleached white with acid. It is unsatisfactory to work over a print after the bleaching, although it can be done, after a fashion. Such additions seem forced.

Although the conventional pen techniques are possible on a silver print, the character of the smooth-surfaced paper prohibits any considerable use of the dry-brush technique, with all of its

subtleties and intermediate shades. It would appear, then, that the best process is that of making an entirely new drawing on a paper or a board which is thoroughly receptive to the technique desired.

Ben Day tints can be mingled with the pen and ink, these tones suggested by varying strengths of blue paint, washed over the design, or on a tissue overlay. No attempt should be made to wash a blue tint on a dry-brush illustration where the original has been made in water-color black, because the drawing will smudge under these conditions. It is certainly inadvisable to cover every square inch of paper area with shading and tones, merely because the half-tone suggests this. Printability suffers.





Fig. 177.

If there are no generous areas of white space, then the artist is expected to devise them, although it may mean departing, to some extent, from his original.

In an attempt to slavishly follow copy many artists are misled into impractical drawings which, while presentable enough in the original, will not show up attractively from electrotypes or even from original zinc engravings. The essence of a complicated composition in wash can be prepresented for newspaper or farm journal use, without adhering to every area of light and shade in the copy. The reduction of photographs to pen and ink is a more complex problem and requires even more skill on the part of the artist.

It is dangerously easy to imitate the formal character of the camera's study. There can be little of the truly artistic in a pen drawing which bears every surface indication of being a tracing of a photograph. Such drawings are familiar to every newspaper

office, and while their techniques are occasionally unusual, they deceive only the misguided artist who blinds himself to the fact that there is no opportunity for originality.

Silver prints are rather generally used because they represent an economy. They can be produced quickly and with a minimum amount of effort. For some purposes, their use is, admittedly, an excellent idea. Where an advertiser has a number of outline illustrations to produce in pen and ink, of still-life subjects, for example, this method is advisable. It is an easy route to crisp, clean, detailed illustrations, where artistic effects are not necessery.

This entire question of making half-tone subjects over for line reproduction has become an important one, in view of the





Fig. 178.

modern science of advertising. It is acknowledged that a campaign should hold together and that its various units, in all mediums, should synchronize. Thus, the backbone of a series will probably be the magazine copy. These layouts set the pace for the entire campaign. The illustrations, very probably, will be elaborate, and ambitious, and by high-priced talent. They are conceived from some unifying thought, and as they run their course, they tell a story which is serialized at any rate to some extent.

From these illustrations come the themes of other ramifications of the campaign; they are rendered in color for posters, for street car cards, and for booklet and catalog covers. Finally, they are made into dealer electros for newspaper use or are used in farm journal advertising. The advertiser may produce an elaborate newspaper campaign which he alone sponsors and in which the dealer plays no financial part.

Repetition of the pictorial theme is not looked upon as a deterrent. On the contrary, hammering away at a centralized idea is in line with an advertising virtue, now acknowledged. One campaign assists the other, and one series of advertisements works in harmony with another, in an entirely different list of publications. The family resemblance is beneficial.

It therefore transpires that all of the designs used in a year, in magazines, are duplicated for these other purposes, and are finally reproduced in pen and ink or some medium which allows for line plates.

As many as fifty of these subjects are apt to come through at a time. Where the advertiser is exacting, there may be several different sets of line drawings from the master original, one for newspapers, one for farm journals, with just a little more atmosphere and detail, and perhaps one for quite small bulletins to be used by department stores.

It must be admitted, therefore, that the work is significant and deserving of the most careful study and expert consideration. The numerous examples shown on these pages make apparent to what an extent the advertiser has progressed in this direction.

When placed side by side, the original in wash or as a photograph and the line duplicate, make possible the weighing of their merits.

#### CHAPTER XXXIII

## ILLUSTRATIONS IN PENCIL, CRAYON AND DRYBRUSH

A demand has sprung up for new art techniques in advertising, the advertiser himself being fully alive to the advantages which come with a distinctive art atmosphere, more or less exclusively his own and not to be confused with any competitor's display. If an advertiser of tires, in a study of the competitive field and its illustrations, finds that photographs, wash-drawings, and color are in the majority, he does well to decide upon an art medium and technique which is in every way a departure from these campaigns.

For many years, the limitations of engraving prevented the use of mediums which are now in general circulation, both on good and on the poorest of paper stocks. Pencil and crayon drawings are not fundamentally new, but their application to newspaper advertising, for example is new, for until a few years ago, no practical method of reproducing them had been achieved. There are few limitations now. What the artist produces, the engraver can reproduce, and with marvelous fidelity.

One classification of the modern school is the ingenious employment of a particularly sketchy and artistic medium which splits itself into a number of subdesignations. It is a technique which makes for free, illustrative, and altogether delightful effects. In the main, this method permits of spontaneity. The artist works with more freedom. The first interest in a picture is sustained. He operates much as when making a free-hand sketch. There is a vitality, an alert character about the technique which tends to depart from that which, in advertising art, is looked upon as conventional.

Dry-brush.—A rough-surfaced paper or drawing board is used. It is porous and rough, and when the brush is drawn across its surface, there are intervening spaces of white. No line, unless definitely made so, is positive. There are broken edges and an artistic uncertainty. The artist uses a brush and water-color black. He may regulate his effects by the liquid

quality of the paint. If solids are desired, then there is more moisture to the pigment; by keeping the pigment quite dry, the sketchy effects are produced. Although used much in newspapers and for other publications printed on a cheap grade of stock, some beautiful results are also secured for standard magazines. It is a technique which has successfully bridged the distance between the half-tone and the straight line illustration. Such drawings are at their best when not made considerably larger than their final reproduction.

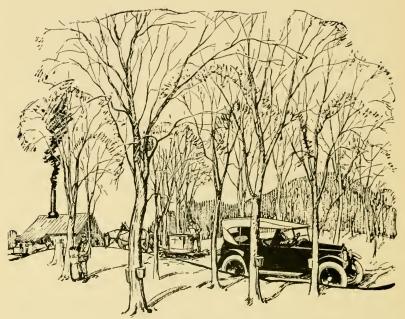


Fig. 179.—A particularly successful example of the sketchy drybrush handling (greatly reduced). Such illustrations are made with a brush, in ink or lamp black, on rough-surfaced drawing board.

**Pencil.**—The most subtle pencil originals are now successfully reproduced. Faint, delicate, and phantom-like effects are known to the engraver and no problem appears too great for him to solve, it being understood, all the while, that these subtle notes are for good printing and good paper.

Any and all drawing boards and papers can be used although the more popular course is to employ a surface which has grain. This is more especially true of designs intended for reproduction on porous newspaper and farm journal stock.

Because so many illustrators in their work for books and magazines use pencil techniques, advertising has sought it, feeling that it brings a new spirit to campaigns. Pencil drawings need never be commercial in the sense that they are palpably for advertising purposes. Where the pencil drawing is made for poor paper, it is always advisable to use the coarse-grained board. This means that line plates can be made, the tooth on the paper giving every



To the men who build the Hupmobile, what the buyer thinks about the car during the sales demonstration is of secondary importance.

What intensely interests these Hupmobile manufacturers, is the things the owner will say about his car one year, or three, or five years, after he buys it. For 15 years, the best interests of the owner have been the chief concern of the Hupmobile builders.

This accounts—as nothing else could account—for the literally amazing economy, the remarkable reliability, and the long life which make its owners so enthusiastic about, and so loyal to, the Hupmobile.

Touring Cer, 41115; Roaditer, 41115; Special Touring Cer, 41215; Special Roaditer, 41215; New Two-passenger Coope, 41385; Four-passenger Coope, 41385; Sedan, 41675. Cord tires on all models. Prices F. O. B. Detrois-Resense Tax Latta

Hupp Motor Car Corporation, Detroit, Michigan

# Hupmobile

Fig. 180.—Drybrush technique, handled in an open and artistic manner, for farm journal, and therefore poor-paper use. It is a bridge between crude pen and ink and halftones, which are not so apt to print well.

line a porous and protected surface. The illustration for coated stock can be produced with fewer exactions. Delicate, modulated tones can be held by the engraver. And the highlighted plate, which means a dropping of all whites as pure white in the cut, insures a perfect reproduction of the original.

Sometimes a pencil series can be made to work into the spirit of a campaign. The manufacturers of a pencil, used largely by



Fig. 181.—Happy application of the pencil-original sketch for a product which requires this technique as a part of the advertiser's story. A highlight halftone is essential to bring out all the subtle qualities of the illustration.

artists and architects, sent an artist abroad, who took his sketchbook along with him. The various illustrations were used in conjunction with copy which called attention to the utilitarian advantages of the product for just this purpose.

Crayon.—Crayons of all kinds are now used by artists in the production of advertising illustrations. Their advantage over



Fig. 182.—Pencil throughout, relieved and softened by a most remarkable etching. Effective because the artist's original has been most faithfully reproduced, even to delicate vignettes.

the pencil is in a certain fluid quality and an intensity of blacks. Special grease crayons are also manufactured for this purpose. The drawing does not smear as easily as in the case of pencil



Fig. 183.—Crayon, on a rough-surfaced paper, with the result that all of the charm of the casual sketch is preserved.



Fig. 184.—The freedom and unlabored results of illustrations such as this, handled entirely in charcoal or pencil or grease erayon, are welcome in an age of so many conventional half-tones. Although made for magazine reproduction, this drawing served equally well in newspaper campaigns.

originals. In both classifications, the blowing over, with a special device made for the purpose, of "Fixitif" safeguards the original.

Charcoal.—Charcoal drawings successfully produced on charcoal paper, which is so irregular and porous as to surface that something which approximates a pattern is obtained, are popular, and rightfully so, because they represent an individualistic technique.

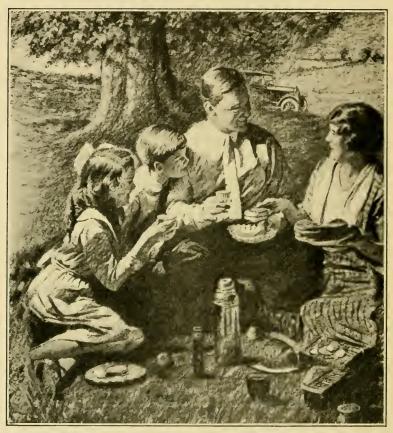


Fig. 185.—A most effective reproduction from a page illustration employed by General Motors, in a serialized campaign. It is a combination of charcoal, crayon and wash, highly artistic and sparkling with animation.

Combination Dry-brush and Half-tone.—The various examples given permit, in every instance, of line reproduction. But it is possible to combine all of these mediums with a half-tone secondary technique.

The dry-brush illustration can be reproduced by the halftone process, with all over-over screen of any desired texture, and highlights cut out on the plate. Or a tint may be blown over the original with an airbrush. Some artists prefer to wash in their own delicate tones with a brush and water-color black. The same is true of the other mediums and techniques. This means no more than a softening influence which some occasions demand.



Fig. 186.—Plate made from an artistic pencil sketch and reproduced by the high-light process, which means dropping out of all whites, exactly as in the original.

The result and technique, in any of the schools, is dependent upon the handling by the individual artist. And this means an ever-increasing variety of ideas, of effects, of techniques, and of artistic atmospheres. For many years, advertisers, in poor paper campaigns, were wholly dependent upon pen and ink. The above mediums bring a welcome touch of originality. It is told that one advertiser who had an aversion to advertising illustrations, immediately identified as such, studied the reading pages of magazines and reached a conclusion which altered the entire character of his extensive advertising and which, incidentally, gave it the success and the volume of sales



Fig. 187.—"Breezy" is the word which best fits the spirit of such dry-brush illustrations as this. The harsh technique of the pen is subdued and a certain desirable freedom and subtlety of effect secured.

heretofore missing. This campaign made a sensational appeal because it did not resemble advertising. It earried all the traditional atmosphere of a reading series, and it was the illustrative idea which did much to accomplish this.

An artist, who had always been identified with pencil illustrations and who was nationally known in this field made the

pictures. They were entirely free from the customary little tags of commercial design. In another instance a set of illustration scenarios was given to an artist who had not been connected with advertising in any way. He was not told that he was making them for advertising purposes and he therefore concluded that the drawings were for a series of stories.



Fig. 188.—Showing how interesting contrast is secured, through the use of two contrasting mediums, the main illustration in free and sketchy pencil, the product in half-tone from a retouched original.

It may be said of all originals in the pencil, dry-brush, charcoal and crayon school that considerable reduction is unsatisfactory. The congestion of lines, tones, and values detracts from the sketchy appearance which is one of their most prized attributes.

## CHAPTER XXXIV

### MECHANICAL SHADING METHODS

Ben Day was the inventor of a process for introducing mechanical textures and tints into any type of illustration, either directly upon the metal, or on the original drawing. The process bridges over the gap between the "straight" line-drawing for poorpaper reproduction, and the half-tone, which might not reproduce successfully because of porous stock and the exigencies of speedy, sometimes careless printing.

It introduced a new technique, at once mystifying and intriguing to the public and made possible mechanical precision where such exactness in shaded areas was necessary. It was, in fact, originally intended as a useful and attractive substitute for the too-fine shades and tones of the half-tone screen.

Ben Day's idea was destined to last. Today it is employed for innumerable purposes. It is as adaptable for coated paper illustrations as for newspaper stock, and is invaluable in the making of color plates in line. It is an idea constantly being applied to new purposes. As with every other new idea, there have been vogues and periodical fads, and there have been years when so much Ben Day was utilized that it became a little tiresome. It is safe to predict, however, that this process is destined to have many years of additional service, since its practical uses are so many and the substitutes so few.

The basic idea is comparatively simple. Ben Day created an interesting variety of patterns and tints and textures, all of which were either substitutes for the half-tone screen, or ingenious fill-in planes of color which it would require far too much time to fashion with a pen. In every case, they are patterns which can be reproduced by line engraving.

Some of these patterns resemble cloth, some suggest the graining of wood; some are adaptations of the dots of a half-tone screen, some are intricately prefect tints produced by lines of varying thicknesses; some are grotesque patterns for spectacular effect;

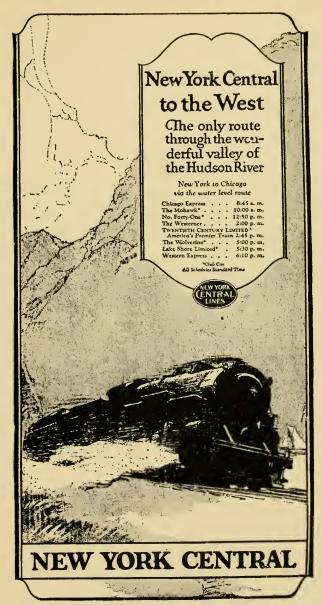


Fig. 189.—"Magazine quality" given to a three-column newspaper display, mainly through the ministrations of Ben Day, which used as a background tint and texture, not only unified the display, but provided character.

and still others are tones which merely represent a diversity of color in a drawing.

They are reproduced on a gelatinous sheet, which is the secret of the idea, and these patterns represent raised surfaces. Ink is applied to them, by means of a roller, and the patterns are transferred with equal success to an original drawing or to a plate.

In one process, there is no reduction to the pattern. It is reproduced exactly as it appears in the Ben Day book. This is when the pattern is applied to the metal, direct. In the second process, the pattern is impressed on the original drawing and is subject to

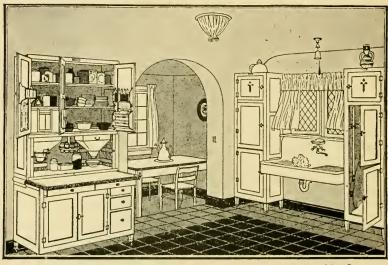


Fig. 190.—A pen and ink outline drawing, immeasurably assisted by flat tones of Ben Day, in two texture values, which bring out the white product and supply "atmosphere" to the entire design.

reduction in proportion to the enlargement of the design. Rarely is it safe to apply Ben Day to an illustration which is several times larger than its intended use. The reasons for this must be at once apparent. A pattern which may be exactly what is desired, when seen in the Ben Day book of designs, is not susceptible to any considerable reduction. It means a tightening up of the texture and proportionately decreased assurance of clear printing, particularly on poor paper.

Ben Day tints are at their best when they are printed exactly as they are shown in the book. It is also obvious that a second reproduction process is certain to rob them of much of their original clarity. When the tint is printed on the plate, it is apt to reproduce crisply and to be unaffected by any of the exigencies of engraving, reduction, printing, or make-ready.

The complete outfit for producing Ben Day is supplied to anyone who wishes to fulfil the terms of a special contract. For example, an individual or a department may secure the tools of its art with equal ease and its use is exceedingly simple, once the rudiments are understood.



Fig. 191.—A sketchy pen and ink original, combined with one interesting Ben Day tint, to bring out the light effect. The entire area of the illustration is covered with this texture, with the single exception of the beam of light.

There are separate pattern gelatine films, enclosed in frames which keep them taut and prevent them from shrinking warping, etc. there are ink pads and roller, a mechanical devise for holding the frames and the drawings or plate, and a variety of stilus instruments. The latter are employed by the artist who lays the tint. He presses them on the reverse side of the gelatine after it has been inked, and the raised surface makes the pattern.

These impressions are made by instruments adapted to the needs of the drawing, from very open areas to the smallest spaces.

Although the active principles of the Ben Day process are comparatively simple and practical, it is nevertheless necessary to observe certain well-defined cautions as follows:

For poor paper reproduction, avoid the very fine textures.

Where the actual area is limited, a coarse pattern is inadvisable. Do not select a pattern without scientifically analyzing the reproductive qualities, as applied to paper, printing, size of plate, etc.

Do not be misled by the beauty and the technical interest of many of the complex patterns, when the newspaper or farm paper illustration is being planned. There are sharp limitations in this regard.

Do not use too many different patterns in a single illustration. One nullifies the effectiveness of the other and confusion of techniques results.



Fig. 192.—So successful were the illustrations in this treatment, in newspapers, that the plan has been carried out for the glazed paper of magazines. Absolute originality of technique was secured, as a contrast with the innumerable wash and photographic designs. The campaign has been of the highest order and represents the most skilful use of Ben Day tints used in conjunction with very artistic pen and ink originals.

Select the pattern with an eye to the result which it is desired to attain. If, for example, cloth is to be simulated, there are special textures for this very purpose.

Keep in mind that there are limitations in the matter of size of areas which can be successfully eovered by some patterns. The frames are not of uniform porportion—some are smaller than others and to match Ben Day is an intricate and at times an almost mechanically impossible job.

Ben Day tints are often dependent upon accompanying contrasts which must appear in the original pen and ink illustration. It is possible to make of an outline, line shade drawing, a hopeless maze of massed color, if there are no contrasts.

It is far too easy to be prodigal with Ben Day. A little goes a long ways.

When Ben Day is used in connection with a wash drawing, more than ordinary care is essential, because of this urgent need of proper contrast. There can be confusion between the half-tone screen in the lighter tones and the stippled or dotted Ben Day patterns.

Ben Day is at its best, when it is laid on an open, unobstructed area. It is better merely to indicate an outline and to



Fig. 193.—A dry-brush and pen illustration at the base, filled in judiciously with several different patterns of Ben Day. They provide atmosphere, originality of technique and artistic merit throughout.

allow the texture a flat surface than to attempt to run a pattern over shading.

If two Ben Day textures appear side by side, one should be darker than the other, or of a radically different pattern, although this is by no means a fixed rule.

A novice need not be conversant with its practical use or application. If one texture alone is wanted, the expedient method is to paint that area in, in a delicate shade of transparent blue. (Blue does not photograph in line plate making.) Simply des-

ignate the number of Ben Day pattern at the bottom of the drawing, with a swatch of the same blue. Or the blue may be placed on a tissue overlay. If several different textures are to be used, then various strengths of the blue are used, each one numbered to correspond with the desired pattern.

It is seldom desirable—or safe—to attempt trick combinations

by laying one pattern over another.

Remember, always, that the Ben Day tint is used to achieve a certain, definite object, a certain effect. Select the patterns accordingly



Fig. 194.—An interesting result secured by using two different patterns of two varying tones. An outline pen illustration immediately takes on new artistic merit—and eye-interest.

Ben Day is almost always more useful and satisfactory in illustrations larger than one column in width.

The artist who originates the illustration should designate the placing on the Ben Day tints. It is no assignment for the amateur nor should it be left to the engraver.

The reasons for using Ben Day are varied. For the present, at least, its application is nearly always associated with the desire to produce a more interesting illustration, or one which, for poor paper reproduction, is made to take on a higher degree of atmospheric quality than would be possible through the employment of the ordinary methods.

There are sharp limitations when it comes to what will successfully print on porous stock, whether in newspaper or in farm journals. The full-shade and intricately designed picture is never sure of an adequate result. But certain refinements are attained through the use of Ben Days which are sure and artistic.

An ordinary drawing, in pen and ink, for example, might make a medicore showing and be considered commonplace, whereas the same drawings, treated with tints and textures of Ben Day would immediately take on fresh interest and individuality of technique.

The Ben Day tint supplies contrasts which are practical and which are different. The Ben Day tint creates zones of desirable texture which would otherwise require a too exacting work on the part of the artist, in cases demanding economy.

Ben Day supplies a safe and a practical shading medium which will print and which is easily applied. An uninteresting original drawing is often made attractive, artistic, compelling, because of the shrewd admixture of patterns, discreetly distributed.

Nor is all this confined to illustrations which are used on poor paper. Magazine, book, brochure, and leaflet pictures gain by Ben Day's creative art. There are Ben Day tints which simulate cloth, the tone of a flat mass of sky, earth, the shadows of a brilliantly lighted composition, wood, metals, or any flat surface.

An advertiser of a slate and a rough-surfaced roofing tried for many years to secure illustrations of his product for use in both newspapers and magazines and did not satisfactorily achieve it until the possibilities of Ben Day were pointed out to him. Formerly, it had been the artist's custom painfully to stipple in, with a pen, a semblence of the roofing texture. By the new process, the outline was drawn and the peculiar texture quickly and economically put in by the plate maker, with a Ben Day pattern. An advertiser of clothing for men and women has found that there are Ben Day textures which quite faithfully suggest the more prevalent patterns of popular fabrics.

The use of Ben Day in the making of color plates is a subject in itself. Suffice it to say that tints of the full strength color are thus obtainable, and by overlapping of patterns, many blendings are possible, all from line engravings.

The Ben Day book is a sort of Fairy Book, from which are drawn innumerable surprises. The use of Ben Day need never become trite. Its range is regulated only by the resourcefulness of the artist himself, who is the only one who should be permitted to designate its use.

In every case where half-tone plates on poor paper are not considered safe, Ben Day comes to the rescue, a pleasing substitute. It supplies individuality of technique, plus modifying and refining influences.

Occasionally a protest is raised against Ben Day on the grounds that it is not practical for poor paper reproduction and that it will not print clearly, musses, fills in, and otherwise proves impractical. In every case, these faults are attributable to lack of judgment in applying the principles of the invention—for invention it most assuredly is, regulated by well-defined mechanical laws. If a Ben Day does not print clearly on poor paper stock, the chances are that a too fine pattern has been selected.

Unquestionably, just as in the case of a half-tone, any considerable congestion of dots or straight lines or any other close pattern will collect ink, and offer reproductive difficulties. Within its limitations, Ben Day is one of the most useful methods of commercial art and engraving.

### CHAPTER XXXV

### THE HUMOROUS MOTIF

Humor may be the illustrative theme in advertising if it is humorous because of some idea or situation born of the subject which, in its rendering, is sound as to draftsmanship; or on the other hand, if the out-and-out burlesque serve, highlighted with the characteristic technique of the cartoonist. It is peculiarly true of the "funny" advertisement, however, that it must not be permitted to fall into the amateur class. Humor which is forced and which leaves a sense of disappointment is the poorest of all advertising material. Such campaigns must be really funny and the drawings must spring from a thorough knowledge and an appreciation of the very spirit of subtle burlesque. The cartoonist is certainly born, not made. It is one of the highest forms of specialization. That the public is receptive to illustrations of this character is, of course, obvious. The comic strip has become a sort of national institution. To assume that such forms of advertising art are crude, primitive, undignified and having a tendency to cheapen the product is to deny a public whim which is universally distributed. The smile in advertising is an asset. The public laughs with the advertiser and his product, not at them.

It is sometimes assumed that a product with a serious trend has no place in its advertising schedule for the fun appeal. There are on record the most convincing evidences of the opposite of such opinions. Advertisers, whose goods would appear to carry slight encouragement to the cartoonist, have suddenly swung wide of their existent dignity, and launched humorous campaigns which have been universally acclaimed. It is a natural reaction from long unbending.

A product which is related to the construction of houses had been for thirty years advertised along certain set and serious lines. It had never occurred to the committee in charge of these programs to deviate in the slightest degree.

But a small trade magazine series was started, as a mere incidental, and the manager in charge of a certain department was determined to "have a little fun," as he put it. The basic advertising ideas as well as the illustrations were of the comic variety. Nobody in the organization paid much attention to the small series, although there were intermittent mumblings of "undignified" and "calculated to cheapen the product."

The results were surprising; more was heard from this trade paper campaign than from the combined campaigns for much more important space. Timidly now, the humor was put into an occasional standard magazine or newspaper advertisement,





Fig. 195.—The advertiser had a great many drug articles to advertise, one at a time being featured. Believing that the average person might not take much interest in these products, he hit upon the happy idea of asking familiar questions, which could be applied to the goods, and then answering them, with cartoons and copy.

and now the advertiser is using the humor theme almost exclusively.

The applying of grotesque and rollicking art to the problem is the point where discrimination is required. It must be pat. The advertising of Planter's salted peanuts (a national campaign) had, for many years, confined its attention to quite serious arguments and to illustrations which were either of the still-life school or with human interest themes.

With the starting of a new year, however, someone suggested that salted peanuts were a popular product and that the mood of the prospect was receptive to a lighter touch in the advertising. "Why be so confounded serious about it?" expresses the line of reasoning.

The most startling and unconventional basic ideas were evolved when a nationally known cartoonist was called into the conference. A business office was pictured, with the chief executive munching peanuts, one of which had rolled off into a corner.



Fig. 196.—Some products lend themselves quite naturally to the humorous handling. Thus, a popular-priced article, like salted peanuts, can afford not to take itself too seriously. Even the trade mark is a cartoon. One of a long-continued series and a very successful campaign.

Clerks, office boys, stenographers, gravely posed bookkeepers and up-stage supernumeraries were all doing their best to stalk that lone "goober." Or a picnic, and again a missing peanut, while father, mother, the guests, and the children turned things upside down in frantic quest of the precious morsel. Thus, through an entire year of accumulative advertising, the cartoon took the place of conventional illustrations, and with every apparent success. If a basic idea for a series does not soon assert its power, the advertiser can change to something else.

It is characteristic of the above campaign and similar accounts that while the illustration may be 100 per cent comedy, the reading soon swings into selling sense and merchandising logic. In other words, humor is not permitted to upset the apple cart and



Fig. 197,—Two advertisers, with a special story to tell, which admits of a touch of humor, not only in the illustration but in the copy, turn to a distinctive style of caricature which has shown itself to be popular. These advertisements originally appeared in magazine-page size.

run roughshod down the advertising road. It is always tempered by "reason why."

Where a product and the things which must be said of it are inherently serious and not calculated to make very alluring substance for the average reader, the cartoon injects a sort of appetizing zest. It coaxes the indifferent public.

It will be well to give a number of direct applications of various kinds to demonstrate just how specific advertisers have successfully applied the tonic, and how apparently irrelevant fun has been brought in where there might appear no possible place for it. In each of these examples, some one form of applying humor is briefly described and the subtle reasons which have both inspired and legitimatized it.

A special surfacing paper for buildings, the basic function of which is to keep out the cold of severe winters. The product is unsensational, commonplace in appearance, and any description of its advantages and composition are prosaic from the viewpoint of the casual reader of advertising.

"For shivery houses" was made a typical headline. And the cartoonist draws a very funny little frame house, animated, with legs and arms and a face in the throes of a severe chill. Waved lines suggest that this forlorn habitation is shivering.

Thus, as no more than one unit in the illustrating of the campaign, for there are more serious pictures in each advertising display, an invitation is held out and the eye attracted. By sundry adaptations of this central thought, a campaign which would otherwise be heavy is lightened, without offence and with a direct application to the subject in hand.

A refiner of automobile oil is desirous, for a connected campaign over a given period, to concentrate on the price question, it being obvious that if an article is of the highest possible quality, a higher than ordinary price for it, is, in truth an economy. But dollars-and-cents talk fails to provide anything striking in the pictorial line, and, in any event, the message is of such a character that it must strike out from the shoulder. A cartoon style, very much the vogue, is chosen, and headlines devised which automatically provide the artist with his themes. such as: "Oil, \$5 a quart." It is suspended from a country garage and a mob of motorists is storming the place. But they are funny little, grotesque little people, whole-heartedly in the spirit of fun. course," relates the text, "it never happened." Nobody ever charged \$5 a quart for oil. But many motorists who think they are paying only 25 or 30 cents a quart are actually spending \$5 a quart—when they count in the added repairs and depreciation resulting from the failure of their oil to protect their motors as it should." The body of the text, it should be explained is thoroughly dignified and serious. Only the cartoon is employed to stimulate interest at the start.

A manufacturer of golfing equipment uses single columns in magazines to describe the various numbers of his line. There must be many small paragraphs. The same field is taking itself, at the time, very seriously. But golfers have a sense of humor. The opportunity is apparent. Down the long column, in the margin, there are sprinkled very funny little golfers in a vein which must at once appeal to the lover of his course. And as the campaign progresses, it is at once seen that the series can be advantageously extended.

A manufacturing druggist plans a campaign which will run in weekly magazines throughout the year perhaps longer. Drugs, toilet articles, and sundries of an allied character must be featured, one at a time. But will the public take any great amount of interest in stories about iodine and disinfectants, and things which are housed in the medicine chest. Moreover, the series must have continuity. Each advertisement must come to be recognized by the public as one of a certain family. And as a "lead" the idea is evolved of asking questions which everyone has asked himself but which have not been generally answered. The physical unit of the heavy black question mark goes far in the direction of establishing a rememberable mark of identification. And each question is illustrated humorously with comedy pictures. People learn to look for them. The series is a fixture.

A new insecticide realizes that the market is one stifled with keen competition. How, then, shall advertising, however, worthy the product, be made individual and given a distinctive character. Competitors have gone at their task seriously. There is just one untrammeled theme—humor and attendant cartoons as illustrations. Bugs are not very pleasant to look upon. Many of them are as repellent to picture as to read about. And so a cartoonist animates them, gives them personalities, and draws them in the most whimsical of situations. "Why," is a typical headline, "ask a bug to find and cat poison?" And this: "Even the little bug with the high forchead might be a grandfather before he found your morsel of poisonous powders or liquids." It is a plea, of course, for a spray, of a penetrating kind. The quaint little bugs wear gas masks, as they seent the product; they tumble and scamper out of its path. A spry leader seeks safe port with his field glasses.

The ideal cartoon illustration, naturally enough, is the one drawn by a nationally known artist, whose style and method is distinctive and whose work will be at once recognized by the greatest number of people. The syndicate cartoonist, whose drawings appear in many newspapers, from coast to coast, is in demand, and properly so.

Such cartoonists as Briggs, Goldberg, Ding, and Cooper, not to mention a vast number of others of equal note, were won over to advertising's need, by advertisers who saw the asset of a familiar name and a nationally accepted court jester.

But the days of these cartoonists, save in a few exceptional instances, are numbered. They are popular during their brief régime and are, in turn, replaced by others for the public is fickle and each span of years has its cartoon vogue.

A certain young artist created a distinctive school of humorous illustrations. These character studies were so absolutely unlike

anything which had gone before, that they swept the country. The cartoonist's work could be found in practically all of the magazines. He was the rage. Perhaps one contributory cause to this popularity was the uncanny accuracy with which he caught the mannerisms and dress of the flapper and the young collegiate.

Advertising was not slow to apply the cartoonists art to campaigns. The danger of such popularity, however, is obvious. A style is overdone. The same cartoonist yields to the blandishments of too many campaigns.

# "... needs a friend"



Fig. 198.—Example of how the popularity of a nationally-known cartoonist is turned to good account by the advertiser. It just so happens that the familiar Briggs headline fits in with the mood of the advertiser's copy.

Cartoonist Briggs created "When a feller needs a friend" and other serial slogans for humorous illustrations. And at once advertisers read parallels. The full force of the Briggs fame was set to work in behalf of a nationally exploited product.

In a somewhat similar way, the exceptionally unique and characterful comics of F. G. Cooper, first appearing in magazines, were drafted to the ranks of advertising. Their imaginative quality was such that they have managed to survive for many years and house organ editors revel in them.

One advertiser with a flare of individuality had a school child make crude straight-line drawings with which youth, in amateur mood, expresses the pictorial. They were intended to be serious and were proportionately droll. At the inception of a year's campaign, an advertiser of underwear found that the most valuable peg upon which to hang his series was a "two buttons on the shoulder" slogan. In this regard, the garment was different from others. But would anyone pay much attention to a talk about buttons? But people did, when a cartoonist animated those two buttons and started them off on a jolly frolic.

But humor in advertising, as has been said, divides itself into two very sharply defined classifications. The cartoonist has



Fig. 199.—Radio taken not too seriously by an advertiser of equipment, who employs a nationally known cartoonist to interpret the joy of the wireless entertainment.

nothing in common with the artist whose comedy in an illustration arises rather from the situation, the story, the circumstance, than from the manner of the technique, the draftsmanship. It is generally conceded that roughshod fun is nowhere near as serviceable for advertising purposes, as mellow humor, skilfully drawn and entirely dependent upon an intensely human story.

There will always be room for both, and both serve two totally different masters and markets. The audience which guffaws at burlesque will not be attracted to a Shaw comedy. The man who smiles with Mark Twain will not care for Happy Hooligan.

### CHAPTER XXXVI

# HISTORY AS THE SUBJECT MATERIAL

A superintendent of schools has made the interesting assertion that modern advertising has accomplished as much, in giving the younger generation a well-grounded knowledge of history, as the classroom.

To quote him:

Advertising today has touched upon almost every phase and feature of history. And it has accomplished it with such tact, such a wonderful illustrative background, that, perhaps unconsciously, the reading public has been coaxed into *wanting* to learn everything there is to know on the subject.

Many of our pupils go through newspapers and magazines and clip all advertisements which have historical themes, and these are made into voluminous scrapbooks. The most casual study of these books is proof sufficient that the advertiser is performing a dual service. History has been made more palatable, I imagine, than the history of the schoolroom. There is no apparent attempt to moralize or to "teach." These historical themes are colorfully introduced. From the earliest dawn of civilization, down to our present time, no period seems to be neglected. It is a vigorously helpful influence. Moreover, others than chi'dren have "brushed up" on their history.

Entire campaigns have been based wholly upon the historical idea, and the illustrations accompanying them are, of necessity, unconventional and, in a number of cases, highly dramatic.

The subject is of importance here because of its innumerable ramifications and the as yet untouched treasures of adventure, sentiment, and romance. But any advertising artist who delves into history must be cautious and truthful. The slightest departure from fact will call down the wrath of students of history, who know the right from the wrong and who look upon any deviation, however, slight, as something close to sacrilege.

It should be set forth immediately, therefore, that historical illustrations must be based on a sound knowledge of costumes, incidents, places, and races. Nothing may be taken for granted

and no detail "faked up." Any advertising illustration which is subject to criticism for historical inaccuracy is not a good advertising illustration.

But there need be no doubt in such matters. Every museum and library is a storehouse of authentic material. There are books which visualize all that is and can be known of the dim and shadowy long ago. The artist is merely called upon to investigate and to supply himself with working data before he attempts any illustration, which, by its very character, will be critically scrutinized by thousands of persons conversant with any subject handled.

Twelve representative campaigns are described herewith, as showing how the historical motif can be put to accumulative serial use. The most popular excuse, by far, has been that of the accredited age of the firm advertising. Its traditions go back to such and such a period, and by this means, the modern generation is made aware of the firm foundation upon which the product is built. In practically all of the campaigns herein described, the history theme has been used in a connected series, each advertisement taking up some one episode which could be properly related to the article and its arguments.

1. The Brunswick-Balke-Collender Company, Makers of Billiard Tables and Equipment.—The campaign of closely related pages sought to reawaken popular interest in the game itself, which seemed on the point of dying down a bit. Moreover, the advertiser sought to correct a misconception of billiards which had always retarded sales. A surprising number of people look upon the game with suspicion and disapproval, as being allied with the pool room atmosphere. Every advertisement in the series not only illustrated the modern player, as seem at clubs or in private homes but also made a feature of a parallel picture drawn from history.

It is said the game of billiards was introduced to both France and England when the Knights Templar returned from their first or second Crusade in the Holy Land.

This brief paragraph permits the artist to draw a colorfully interesting picture of the costumed days of long ago, the knights on horseback and the cheering crowds. This campaign has linked its product with a long list of historical incidents.

2. The C. R. Wilson Body Company, Manufacturers of Automobile Bodies.—A representative picture shows a war

chariot of the reign of Tiglath Pileser I, king of Assyria, and conquerer of Babylon. It is a pageant of pomp and splendor and grim war. In fact, the entire list of magazine illustrations has brought back the varied canvases of other periods and has thereby introduced atmosphere which could depart radically from the conventional. As each age is visualized in etching technique, emphasis is placed upon the vehicular ideas of those days.

The advertiser states the ornate war chariot of Tiglath Pileser I, seemed the height of wheeled splendor and glory. But all the king's



Fig. 200.

Left.—Persistently, through an entire campaign which has taken on the spirit of a history of all America, Swift & Company find ingenious advertising parallels. Right.—The Prudential departs from average illustrations and copy themes, in order to use the historic as a background. A student of the ages has discovered a fine series of business lessons. The pictures were in full color, "book style."

horses and all the king's men could not give him a fraction of the comfort and luxury built into modern coachwork by Wilson craftsmen.

3. Swift & Company, Packers.—Every great industry is apparently compelled, sooner or later, to explain, defend and demonstrate its position. It is a public habit to question the motives of national business institutions, as soon as they reach sizable proportions. In the case of Swift & Company, a campaign

was designed to compare quietly and impressively modern conditions in the meat business with conditions which existed long ago, and by so doing, impress upon people the things which system and modern business have made possible. History, therefore, as an advertising background was a matter of legitimate, subtle reasoning. Canvas after canvas appeared during the period of this campaign, all of them studiously correct as to detail and invariably filled with dramatic interest. An old paddle wheel steamer of the river type, taking on passengers and cargo; Robert Cavelier de la Salle, discovering a new France in the



Fig. 201.—Another picturesque example of how Swift & Company has made history's impressive pages assist in embellishing an instructive campaign.

Mississippi Valley; ragged soldiers of Revolutionary days, crouched around their camp fire during the bitter days and nights of Valley Forge: these and innumerable other pictures have been unrolled for the public, illuminated by dignified text which in every case, drew the contrast already mentioned. Consider the last-named theme, for example:

Although the land for which they fought abounded in supplies, gaunt hunger, amounting at times to famine, dogged the marches of the soldiers of the Revolution and brooded about their long encampments, for seven heavy years. There was enough beef, pork, mutton, in the Colonies to meet all their needs, but no established way of getting it to them; no system, no organization, no centralized depots; only scattered, uncontrolled and unrelated resources.

Farmers brought their cattle to villages and towns when they wanted to. Herdsmen drove the animals off to the nearest front, where they were dressed on the spot and consumed at once. Little local butchers dribbled pork, ham, and bacon into camp intermittently, with no regard to regular, steady needs. When the army stayed long in one place, it drained the district. Civilians had to go without.

And from this point on, the text compares the methods of those days, with the system and orderly conduct of this generation, even when a great war is in progress.

- 4. Colgate and Company, Cashmere Bouquet Soap.—The spirit and traditions of the product date back to the period when samplers and flower water colors were the fashion and when hair was worn up and skirts were worn down. The very name suggests quaintness and spinning wheels, and a campaign was planned, therefore, which should provide exactly this charming atmosphere. The people and the customs of the era come to life in delightful full-color illustrations, many of them by the noted artist, Arthur Rackham.
- 5. The Prudential Insurance Company of America.—By linking certain historical episodes with the business of insurance, a thoroughly original campaign, covering one entire year, was unfolded. It differed from those just mentioned, however, in that a humorous turn was given both to pictures and text.

If there was one ancient Athenian who was in hot water all the time it was Pericles. His troubles seemed to be in living a thousand years before his day. And in a day when folks still believed in Olympian Gods, dragons, flying horses, this was some trouble.

Pericles was the first real man with a vision. He peered into the coming centuries; but he couldn't get his neighbors to peer with him. Every once in a while he would stop peering long enough to win a war or two and then he would be carried about on his countrymen's shoulders.

But the next day some rival would say Pericles had done wrong in fighting and down would bump the hero. Then a week, or two afterward, he would be empowered to build a Parthenon or Aeropolis, and when he would get about half way through another jealous adversary would kick about the cost.



Fig. 202.

Upper Left.—A comparison, aptly made, between "Man's First Roof" and the modern methods. Campaigns of this type permit the advertiser to "get away from the monotony of conventional illustrations."

Upper Right.—Characteristic of a notable series. The modes of travel of historical days are pictured, one by one and with painstaking skill. It is

shown that the modern motor car overtops them all.

Lower Left.—Swift & Company conducted for more than a year a remarkable campaign, wherein was depicted the historic background of America; its grim suffering and its heroic sacrifices. Yet it all interlocked with a legitimate business message.

Lower Right.—The very name and character of the product invites the use of quaint costumes and the art atmosphere of delicately fragrant days of romance. This beautiful canvas, original in full color, is by the noted artist, Arthur Rackham.

"Pericles is wasting your money," would be the cry in the market place and a million or so Greeks would hasten to the door of Pericles' home and threaten him with tar and feathers.

"All right," he would reply to the onslaught, "let the cost go not to your account but to mine, and let the inscription on the Parthenon stand in my name as a living heritage to my wife and children." The glory of his great work soon soothed the multitude and he was allowed to proceed and leave to us a world-marvel of architecture.

And now, at the very end, the moral, the lesson, the real excuse for the illustration:

The last years of his life were the hardest. He worked out a Family Budget, the first in history, perhaps, and again the men of Athens complained when he suggested they all try it.

"It is as it is," said Pericles, and added, "while I am here my family is safe; when I am gone they cannot live on my work alone."

Is there not a life insurance point to this? Is it sufficient for any man to leave only a reputation for greatness?

Also in full color, these Prudential pictures, although irreproachable as to constuming, character study, and background, are given a slight humorous quality which makes them all the more relishable.

- 6. Towle, Manufacturer of Silverware.—During the popular regime of plated ware, this advertiser wished to impress upon people the value and the historic traditions of solid silver. In a connected series, a campaign traced back the lure of pure silver to its very inception, back to primitive man, discovering silver in his cave home, and on through the ages, until, at the end of the series, the modern household and atmosphere was introduced.
- 7. Belding Brothers & Company, Silk Fabrics, Embroidery and Spool Goods.—Women were to learn of the historic legends of silk and of the part it has played in the passing of the ages. Imagine an illustration based on this text:

The Florentine merchant guaranteed his silks with his personal safety. When Lorenzo the Magnificent ruled in Florence, noblewomen chose their gowns from silks displayed by command in their private apartments. The prosperity and even the personal security of tradesmen depended upon the favor of these powerful patrons. The Florentine merchant may be said to have guaranteed, with his life, the quality of his fabrics.



Fig. 203.

Left.—The serialized historical series has been followed by a silk house, in order to add point to a modern method of being very sure as to the quality of the product and its selection.

Right.—Ordinarily, any illustration connected with a product such as wrought iron, would not carry allurement to the average reader. But by showing how wrought iron has lasted through many generations, the Reading Company gives its advertising inviting warmth and color.

And how nicely is the historial theme woven with the modern:

Well-dressed American women of today choose their silks in great shops far from the weaving looms. The personal responsibility of the medieval guildsman is replaced by the good faith of the modern manufacturer.

8. Associated Furniture Manufacturers of Grand Rapids.—A series combining today and historical periods in the matter of craftsmanship and price taken in various lines of work. In every individual piece of advertising, the strongest foreground pictorial theme shows a Grand Rapids specialist, an artisan, at his modern tasks. And the background theme, faint, hazy, atmospheric, takes up crafts which are centuries old:

Centuries ago, when haughty Venice ruled the Seven Seas, the fame of her marvelous glass makers was as far reaching as her own. To possess an exquisite bit of Venetian glassware was the boast of princes. She was as famed for glass as Damascus for swords or Bagdad for rugs. She had joined that proud roll of cities whose workmen knew how to do one thing supremely well.

And Grand Rapids, it is pointed out, belongs in this same classification. The illustrative features of such a series may well be imagined.

9. Reading Iron Company.—A series of historical interest and power, based wholly on the idea of generations of wear. The artist paints the memorable scene of Washington surrounded by his admirers, on a quaint old balcony:

On this old balcony Washington was made President. Next to Independence Hall in Philadelphia stands the hardly less famous Congress Hall. One of the features of the latter building is a balcony of wrought iron, as simple and unpretentious as the edifice it adorns. But many are the great events this little balcony has seen in its long life, among them being Washington's second inauguration as President. Time has treated kindly this balcony which is older than the United States of America. A century and a half of storm and sun have left few traces to mark the passing of the years.

And an insert pictures the old wrought iron balcony as it appears today.

10. Stephen F. Whitman & Son, Candy Makers.—This is a Philadelphia institution, and one of its most precious advertising assets is its memorable record over a long period of years. It is rooted in history, indeed. There are pages, sketchily

rendered in pencil and reproduced by means of the highlight half-tone process, showing the coaches and quaint streets and attractive costumes of the days that are past forever:

In Society since 1842. We like to think that the growth of Whitman's, from the little shop in Philadelphia in the time of President Tyler, is due to the bed-rock devotion to quality, on which this business is founded.

From the fair shoppers in 1842, drawn in quaint Victorias, who called at the Whitman shop, it is a far cry to the thronging thousands who now



Fig. 204.

Left.—A serial story in pictures was used by this manufacturer to relate the highly dramatic story of silver, from man's first discovery of it, down to the modern time.

Right.—The combining of two themes—ancient and modern, in an admirable historic series. The foreground subjects present the modern worker, while the backgrounds are based upon historic craftsmen and their specializations.

buy Whitman's in every town in America. In stage coach days, folks from New York, Boston, and Richmond always took home Whitman's when they visited Philadelphia.

Single advertisements, each an independent unit, are just as interestingly based upon some historic scheme. A modern roofing may compare its product with "Man's First Roof," a cave in the rocks, hollowed by the drip of ages, the damp stone as a ceiling; or a manufacturer of an electrical product may as easily have a canvas made of the primitive fires of ancient Rome, the fires of the African native, the burning torches of strange oriental races, now but a memory.

### CHAPTER XXVII

### THE PHOTOGRAPHIC ILLUSTRATION

Photography in commercial illustration has made rapid strides chiefly because of the advertiser's urgent demand for intensive That a photograph does not exaggerate and that it brings absolute conviction summarizes this demand. Drawn illustrations permit of "faking" and of calculated misrepresentation, if the advertiser seeks subterfuge. Professional photographers smile at the thought that the camera cannot lie. For so expert have they become that as much license may be taken with the camera as with the pencil, pen, or brush.

There are numerous technical ways of arriving at superimposed negatives, double-exposures, patching on the plate, retouching which defies detection, trick perspectives, and a manipulation of subjects in making copy. One advertising design may, in other words, be made of remnants of several separate prints. A man with his head in the clouds can be made to stride down a miniature street, yet both are photographic and it is impossible to find where the dovetailing has been achieved. Indeed, commercial photography, in its modern application to advertising, is a theme worthy of a volume in itself, and no more than a few interesting developments and generalizations are attempted here.

The camera comes to the aid of the advertiser, as a bringer of verities and realities. The public, many advertisers believe, trusts the illustration which is obviously a slice of real life. marked popularity of rotogravure sections with their panoramic cross-sections of the passing human show has, to a degree, increased the value of camera studies for commercial purposes. Once the drama of the days was interpreted by the artist by means of sketches "drawn on the spot." The modern idea is realism and photographs of news events.

The suggestion has been made that before long, photographs will be used almost exclusively for advertising purposes. Whereas photographs are invaluable for certain purposes, any too general use of them would prove monotonous, just as the employment of any one technique or any one medium would strip advertising of the individuality which is essential to its success.



Fig. 205.—Just to prove that so commercial a subject as a man pointing at a product can be given artistic merit.

The commercial photographer has perfected numerous valuable techniques, which bring to campaigns individual qualities of art. By expert vignetting and retouching, some photographs are made to take on many of the attributes of original drawings. There are soft and highly artistic compositions, and so subtle in their atmosphere that they vie with the painter and his canvas. The camera is in the modern sense somewhat of an artist, undertaking the most ambitious combinations of effects. Many studies baffle detection as photographs.



Fig. 206.—A very beautiful example of the uncommercial photograph. Models skilfully selected and lighting made to serve a most artistic turn. It is almost a "painting."

The photographer paints with his camera. By his resourcefulness and his ambitious research work he has thus dignified his profession. As much preliminary work takes place today in the making of a photographic illustration of the better kind as in the production of an original canvas. The studio specializing in commercial photography is a place of many marvels. Here are assembled accessories which enter into the production of art prints of every imaginable character.

In a sense, it is not unlike a motion picture studio or the place where props are stored for theatrical enterprises. On short notice, almost any required atmosphere may be secured. Arrangements are made with large department stores whereby some props are secured for the time necessary to make the illustration. A kitchen interior is required. For this there are



Fig. 207.—Model so posed that a postery shadow is thrown against the wall, thereby giving the effect of an original drawing. The camera made to do the work of an artist.

painted backdrops of certain details or actual woodwork and walls, and only a kitchen cabinet of recent design, a gas stove, and a set of cooking utensils perhaps need to be collected.

The range of requirement is as wide as there are subjects, from the reception halls of a palace to a farmhouse pantry. Just as a motion picture art director would assemble the materials for a set, so does the modern commercial photographer keep informed on possible markets for supplying his accessories.

In the making of still-life studies, the art of photography has reached its highest degree of efficiency. A bottle of listerine side by side with a sliced onion can be made beautiful by scientific lighting. But no passive photographer could arrive at such results. The new type of camera artist is first the artist and then the technician. He plans effects. His brush is the lens and his pigment light.

How an advertiser should go about achieving these better results for a campaign is to be illustrated by the camera. The



Fig. 208.—If there is one thing the modern advertising photographer understands, it is the value of artistic backgrounds and accessories. The loaf of bread and its sliced pieces is made into a "painting,"

most common practice and certainly the safest is to have a rough pencil sketch made of the subject material and its grouping, as it applies to the advertising story and the arbitrary space to be used. The photographer works from this floor plan, but need not slavishly follow it. It may serve only a practical hint, in order that he may not deviate too far from what is called for by the space and by the copy.

Then again, the same result can be obtained by calling the photographer into conference and discussing with him the idea which is sought. That he will work most successfully when his personal ideas are not thumbed down is obvious. He will more

than likely think of compositions and accessories which the advertiser has overlooked.

The product, rather inartistic in itself, where a still life is wanted, can be made to appear alluring through the use of correct background material. This association of ideas and tangible assets in the way of art props is beneficial to the product.



Fig. 209.—Some very ingenious results are obtained with the eamera as this unique illustration for underwear fabric proves. Model and retouching on the plate give an effect equal to the imaginative artist's most resourceful results.

Lighting becomes a paramount consideration. A shadow, a reflected high light, a deepened value, or a mingling of soft tones may mean the difference between rank commercialism and the delightfully artistic. And to arrive at these results the studios are equipped with batteries of artificial lights so rigged that any desired angle or concentration of ray can be secured. There are colored screens as well, as in motion picture photography, which produce reflected lights or intensify direct lighting. The paraphernalia, therefore, is complicated and the mechanical

exactions many. Since so much of this work must be produced indoors under artificial light, the assignments often call for a superior knowledge of many elements apart from the camera itself.

Commercial photography now utilizes character models for human interest illustrations. One studio has a roster of over 1,000 names, and few of these are of the so-called professional model type. An advertiser must show the photographic study of a policeman, a fireman, a puddler from a steel foundry, a newsboy, a politician, a tramp, a pretty little girl, a brickmason. In the

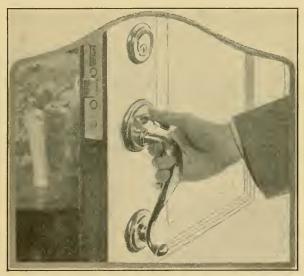


Fig. 210.—Only a hand and a door, but by skilful manipulation, the photographer has given the effect of an original painting.

old days it was customary to costume the professional model, and let it go at that.

The modern idea is less superficial. These characters, one and all, are drawn from real life and pose unaffectedly before the studio camera. It is this lack of affectation which makes such types convincingly real in the advertisement.

The policeman finds time away from his beat to enter into the spirit of a certain story. The little girl in a dainty white party dress is no professional model, but a child from an average home. The stonemason gives to the campaign the individualism which his life work has engraved in his face and figure. These char-

acter studies no longer have a stilted and artificial look, for the very reason that they are genuine.

As an impressive instance of how the modern commercial photographer operates, a manufacturer of radio receiving sets posed models, in a series of scenes, who were "listening in" on radio programs and the camera was concealed.

No worse thing can be said of a photographic illustration than that it looks posed. For then it actually defeats its own most important purpose. The reader is conscious of an artificially manufactured picture, posed and primped for the specific purpose of selling goods. This atmosphere should never creep into the campaign which is illustrated by means of the photograph.

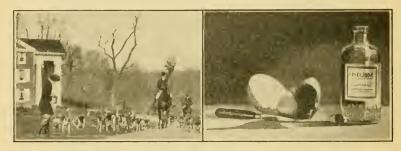


Fig. 211.

Left.—The Kodak very properly creates its own advertising illustrations. Right.—Who would suppose that an onion and a bottle of Listerine could be made into an altogether charming photograph.

The reader of an advertisement does not react favorably to a message when it is too apparently commercial. The trick photograph is always interesting and often quite inexplicable to the person who is unfamiliar with what has gone on, back of the scenes, to arrive at certain results.

An executive is shown at his desk—a man, camera perfect in every detail. On the blotter pad before him stand a dozen or more tiny figures. They are in miniature, but they are also photographic as to art technique. The man at the desk looks down at them, studying them with analytical care. It is an illustration which has to do with the selection of employees. Here is a giant among Lilliputians, all in one photographic print and presented with startling realism. How is it accomplished?

There are several methods, but perhaps the easiest is to patch separate prints. The studies are taken at different times and under different circumstances, although a common lighting scheme may have been followed in order to keep the composition consistent.

The print of the man at the desk is mounted. Then the small figures are silhouetted with knife or scissors, the edges of the paper bevelled, and the group mounted in with paste or rubber cement in any position desired. A minimum amount of retouch-



Fig. 212.—A hat advertised, but the character study, as interpreted by the eamera man, overtops it, and the entire illustration becomes a most artistic representation.

ing provides copy which, when the plate is made, defies the most critical and exacting eye. It has the appearance of having been made all at the same time. A like result may be achieved by double exposure.

It is acknowledged that the camera is often too literal. Studies of automobiles, for example, may look short and stubby in a

camera study and therefore make poor advertising material. The expert retoucher cuts the print in two parts and deliberately fills in an area to overcome this objection and the eye fails to see what has been done. When the study of a man for a clothing advertisement has this same defect, patching overcomes it.

It is to be understood, therefore, that photography as applied to advertising permits of numerous essential tricks. Nor have the possibilities been more than touched upon. Just as the artist seeks and finds new techniques, so is the commercial photographer constantly elaborating his profession by experimentation.

The advertiser is impartial; he may use a camera series one season and original illustrations the next. Often a basic idea for a campaign demands the camera because of the realism for which it is, and always will be, famous.

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